A.D. 1901. Oct. 19. N° 20,948.

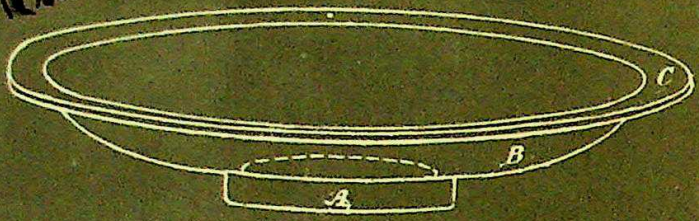
WOOD'S PROVISIONAL SPECIFICATION.

(1 SHEET)

1901

D2

558



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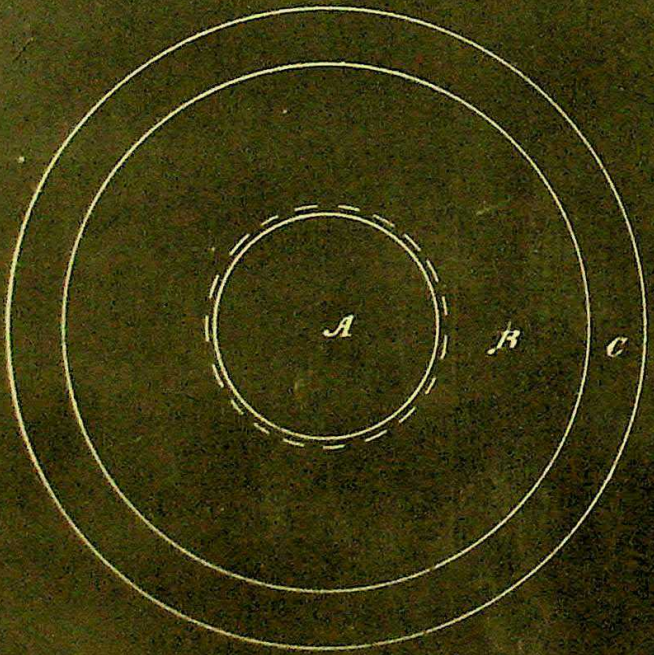


PLAN.

[This Drawing is a reproduction of the Original on a reduced scale.]

Malby & Sons, Photo-Litho.

N° 20,948 A.D. 1901

Date of Application, 19th Oct., 1901

Complete Specification Left, 18th July, 1902—Accepted, 11th Sept., 1902

PATENT OFFICE OCT 21 1902

PROVISIONAL SPECIFICATION.

A Stand for Cups Mugs Bowls and such like Articles

I WILLIAM Wood 25 Cliff Ville Terrace Hartshill Stoke on Trent Staffordshire Earthenware Manufacturer's Manager do hereby declare the nature of this invention to be as follows:—

The stand is made in a shallow bowl or dish like form having a well sunk in the bottom or centre and a rim on the edge to give a better grip to carry by. The well A shown on drawing is sunk to a sufficient depth to grip the piece it is intended to serve as a stand for round the bottom to hold it firmly in position while being carried or moved about The bowl or dish like part marked B on drawing is to catch any liquid or contents that may be spilled from the piece that the stand may be in use to

The rim C shown on drawing is to give a better hold to carry by

The well A may be made deeper or wider to suit the cup mug bowl or other article it is intended to serve as stand to and may be made either round oval or such shape as the bottom of the article it is intended to carry requires to fit it to keep it from sliding about

The bowl or dish like part marked B may likewise be made in various shapes and sizes deeper wider oval round or such other shape as the piece it serves as stand to may require

The rim part marked C may be made narrower wider or thicker to best suit the shape and size of stand according to the article it is being used to The stand may be made in plain fancy or embossed shapes it may be made of glass china earthenware enamelled iron the various metals or other suitable material.

Oct 18th 1901.

WILLIAM WOOD.

COMPLETE SPECIFICATION.

A Stand for Cups Mugs Bowls and such like Articles

I WILLIAM WOOD of 25 Cliff Ville Terrace Hartshill Stoke on Trent in the County of Stafford Potters Manager do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement:—

The "stand" is made in a shallow-bowl or dish like form having a well sunk in the bottom and a rim on the edge to give a better grip to carry by

The well A shown on the drawing is sunk to a sufficient depth to grip the piece it is intended to serve as a stand for round the bottom to hold it firmly in position

The bowl or dish like part marked B on drawing is to catch any liquid or contents that may be spilled from the piece that the stand may be in use to

Wood's Stand for Cups, Mugs, Bowls and such like Articles.

The rim C shown on drawing is to give a better hold to carry by
The well A may be made deeper or wider to suit the size of the cup bowl mug or other article it is intended to serve as stand to and may be made either round oval or such shape as the bottom of the article it is intended to carry requires to hold it firmly in position
The bowl or dish like part marked B may likewise be made in various shapes and sizes deeper wider oval round or such other shape as the piece it is intended to serve as stand to may require
The rim part marked C may be wider or thicker to best suit the shape and size of stand.
The drawings referred to are those left with the Provisional Specification
The stand may be made in plain fancy or embossed shapes
It may be made of glass china earthenware metal or other suitable material
It may be made by hand from suitable plaster moulds by the process of "pressing" or from moulds revolving on a wheel driven by mechanical power and a suitable iron tool known as the process of "jollying" or any other mode suitable for producing the same

Having now particularly described and ascertained the nature of my said invention and in what manner the same is to be performed I declare that what I claim is

The "stand" having a sunk well bowl and rim combined as described herein to enable persons to convey about such articles as cups bowls mugs &c.

Dated this 18th day of July 1902

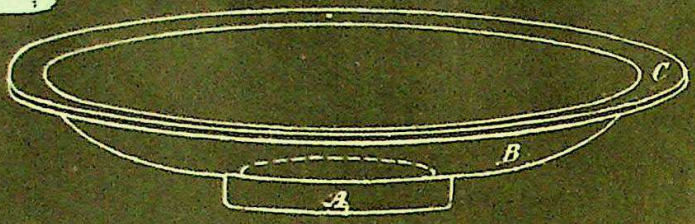
WILLIAM WOOD.

Redhill: Printed for His Majesty's Stationery Office, by Love & Malcomson, Ltd.—1902.

#20,948 GREAT BRITAIN 1901

A.D. 1901. Oct. 19. № 20,948.
WOOD'S PROVISIONAL SPECIFICATION. (1 SHEET)

D7-558



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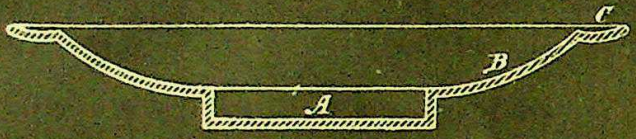

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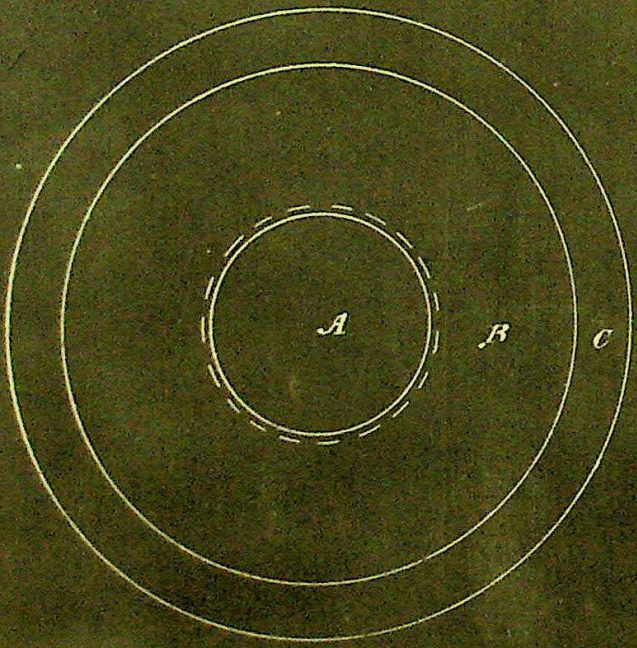

PLAN.

[This Drawing is a reproduction of the Original on a reduced scale.]

TYD7-23

Malby & Sons, Photo-Litho.

N° 20,948 A.D. 1901

Date of Application, 19th Oct., 1901

Complete Specification Left, 18th July, 1902—Accepted, 11th Sept., 1902

OCT 21 1902

PROVISIONAL SPECIFICATION.

A Stand for Cups Mugs Bowls and such like Articles

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The well A may be made deeper or wider to suit the cup mug bowl or other article it is intended to serve as stand to and may be made either round oval or such shape as the bottom of the article it is intended to carry requires to fit it to keep it from sliding about

The bowl or dish like part marked B may likewise be made in various shapes and sizes deeper wider oval round or such other shape as the piece it serves as stand to may require

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Oct 18th 1901.

WILLIAM WOOD.

COMPLETE SPECIFICATION.

A Stand for Cups Mugs Bowls and such like Articles

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Wood's Stand for Cups, Mugs, Bowls and such like Articles.

The rim C shown on drawing is to give a better hold to carry by

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The bowl or dish like part marked B may likewise be made in various shapes and sizes deeper wider oval round or such other shape as the piece it is intended to serve as stand to may require

The rim part marked C may be wider or thicker to best suit the shape and size of stand.

The drawings referred to are those left with the Provisional Specification

The stand may be made in plain fancy or embossed shapes

It may be made of glass china earthenware metal or other suitable material

It may be made by hand from suitable plaster moulds by the process of "pressing" or from moulds revolving on a wheel driven by mechanical power and a suitable iron tool known as the process of "jollying" or any other mode suitable for producing the same

Having now particularly described and ascertained the nature of my said invention and in what manner the same is to be performed I declare that what I claim is

The "stand" having a sunk well bowl and rim combined as described herein to enable persons to convey about such articles as cups bowls mugs &c.

Dated this 18th day of July 1902

WILLIAM WOOD.

Redhill: Printed for His Majesty's Stationery Office, by Love & Malcomson, Ltd.—1902.

D7-558

1902 £5

A.D. 1902. Dec. 1. N° 26,447.
HOLMS' Complete Specification. (1 sheet)

~~XD7-23~~
~~XD7-38~~

GREAT BRITAIN

N° 26,447 A.D. 1902

Date of Application, 1st Dec., 1902—Accepted, 15th Jan., 1903

COMPLETE SPECIFICATION.

Improvements in or relating to Saucers for Teacups and like Drinking Vessels.

I, Alfred Ernest Holms, of Sandyford, Paisley, N.B., Engineer, do hereby declare the nature of this invention and in what manner the same is to be performed to be particularly described and ascertained in and by the following statement:—

This invention relates to saucers for teacups and like drinking vessels and has for its object to obviate the annoyance and discomfort occasioned by drops falling from the bottom of a cup during the act of drinking owing to liquid having been spilled in the saucer.

According to my invention, I form or provide the saucer with a small well located centrally of the depression or hollow with which saucers are usually formed for keeping the cup in position in the centre of them.

Any small quantity of liquid that may have been spilled will run into the well out of contact with the bottom of the cup, thereby permitting the latter to be removed practically free from adhering drops.

In the annexed drawings in which similar letters refer to corresponding parts in all the figures:—

Figs. 1 and 2 represent a plan and part sectional edge view respectively, a saucer in accordance with my invention.

Figs. 3 and 4 are similar views of a slight modification.

Referring to Figs. 1 and 2, *a* indicates a small well formed centrally of the usual depression or hollow *b* of the saucer A. Any small quantity of liquid that may have been spilled will run into this well *a* out of contact with the bottom of the cup contained in the saucer. The above is the simplest form of the invention.

The modification, Figs. 3 and 4, has been chiefly designed to prevent risk of the cup tilting, as might result with the arrangement above described, were it carelessly placed in the saucer.

In this modification the well comprises in addition to the small central recess or well proper a^1 the corrugations or flutings *c* leading from the latter to the circumference of the ordinary hollow or depression *b*. The well proper a^1 being of very small diameter, tilting of the cup through its edge getting therein will be impossible. Although the said well proper a^1 is considerably smaller than the well *a*, Figs. 1 and 2, yet, since the grooves of the corrugations or flutings *c* also form a part of the well, the liquid holding capacity of the arrangement last described will not be much less than that of the arrangement first described with reference to Figs. 1 and 2.

Having now particularly described and ascertained the nature of the said invention and in what manner the same is to be performed, I declare that what I claim is:—

1. A saucer formed or provided with a small well located centrally of its ordinary

[*Price 8d.*]

Fig. 1.

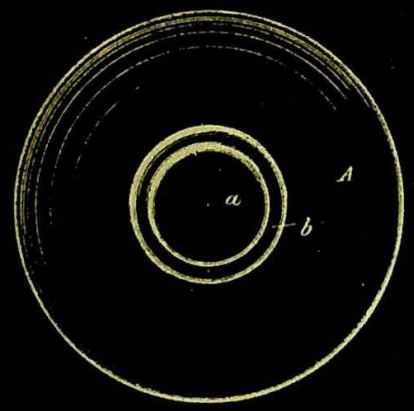


Fig. 3.

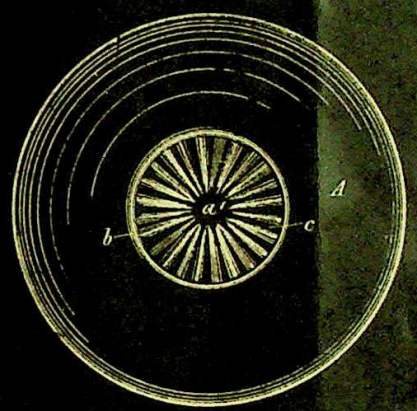


Fig. 2.

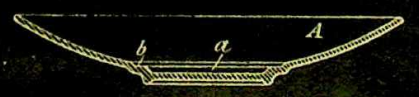
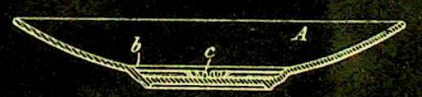


Fig. 4.



[This Drawing is a reproduction of the Original on a reduced scale.]

Malby & Sons, Photo-Litho.

Improvements in or relating to Saucers for Teacups and like Drinking Vessels.

central depression or hollow, substantially as described and illustrated in the drawings and for the purpose set forth.

2. A saucer having a well comprising a central recess or well proper and corrugations or flutings extending therefrom to the circumference of the usual central depression or hollow, substantially as described and illustrated in the drawings and for the purpose set forth.

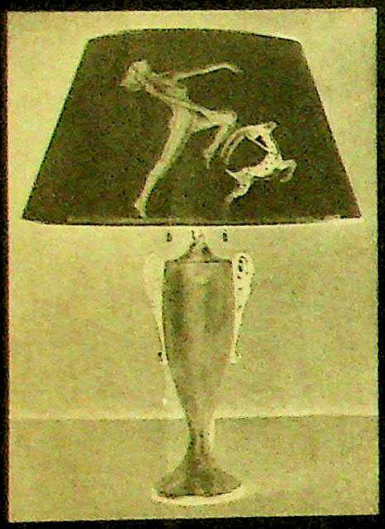
Dated this First day of December 1902.

E. P. ALEXANDER & SON.
Chartered Patent Agents,
19 Southampton Buildings, Chancery Lane, London W.C.
Agents.

Redhill: Printed for His Majesty's Stationery Office, by Love & Malcomson, Ltd.—1903.

D7/37 Gift + Art Shop for April 1932.

SELDEN SELECTIONS



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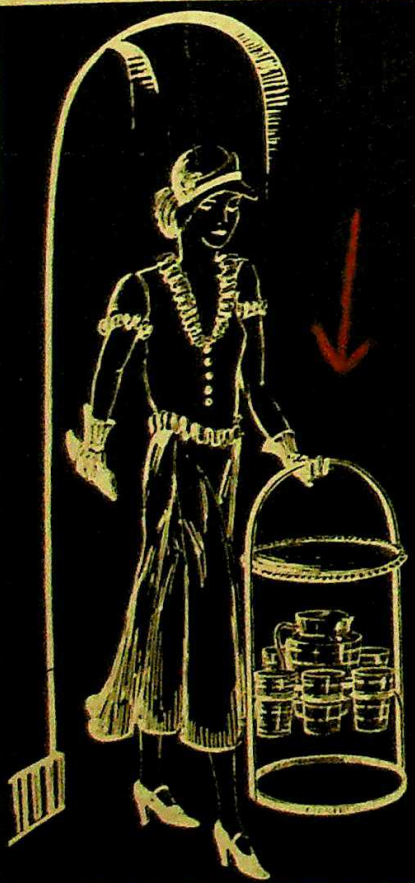


"Oh, What a pleasure to have everything handy and just where you want it!"

Here, at the left is the New Salterini Lemonade Set which gives desired convenience in serving refreshments. It can be carried by the handle, and contains a removable 13" tray for sandwiches and a complete beverage set for six or eight people. The glassware with its summer stripes of Blue, Red, and Yellow adds gaiety to the party.

No. 4572/6 Lemonade Set with 6 Tumblers at **$27.00** per Doz. net.

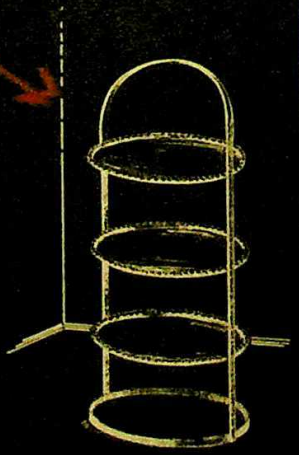
No. 4572/8 Lemonade Set with 8 Tumblers at **$30.00** per Doz. net.

At the right, a trig Muffin Stand with three removable trays.

No. 4573 Muffin Stand at **$24.00** per Doz. net.

Both items finished in dark green enamel.

(Minimum order ½ Doz. pieces)



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~~211-14~~

NORWEGIAN

65,763

1943

D7/558

Patent nr. 65763

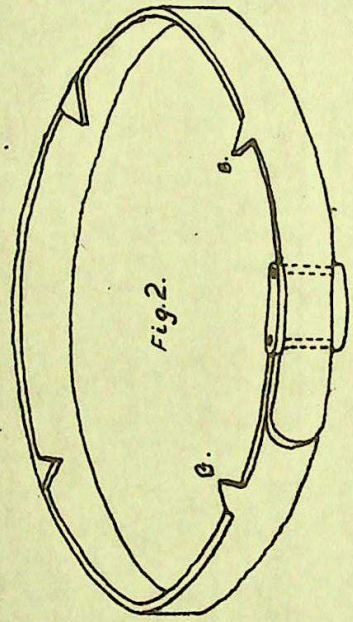


Fig.2.

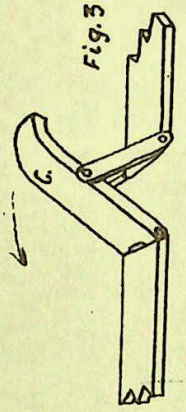


Fig.3

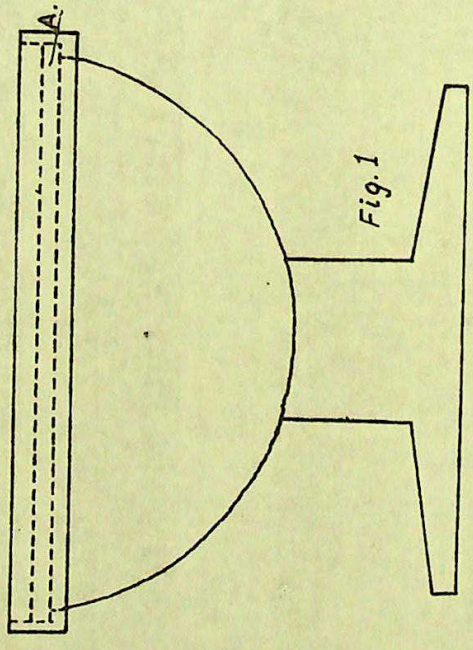


Fig.1

65 — 25

Kl. 34 f — 21

NORSK PATENT

Nr. 65763

FRAMSTILLING

MED TILHØRENDE TEGNING

OFFENTLIGGJORT AV STYRET FOR DET INDUSTRIELLE RETTSVERN

8de februar 1943

EXAMINE COPY Div. 8-46

Glass eller vase for servering av grapefrukt, med gripeanordning for fastholdelse av frukten.

Sigurd Thoen,

Oslo.

Patent i Norge fra 28de juli 1941.

Glass eller vase for servering av grapefrukt, med gripeanordning for fastholdelse av frukten.

Oppfinnelsen består i en utforming av en gripeanordning ved beholdere av den art som tjener til servering av grapefrukt. Det er tidligere kjent å utforme sånne beholdere med gripespisser for fastholdelse av frukten. Anordningen ifølge oppfinnelsen består i et løsbart klemmebånd tildannet med gripespisser, hvilket bånd kan klemmes fast rundt beholderens øvre kant som er utformet med en fals. Beholderen vil således kunne benyttes uten og med klemmebåndet.

Oppfinnelsen er anskueliggjort på vedlagte tegning hvor fig. 1 viser beholderen og hvor en prikket linje angir falsen A. Fig. 2 viser klemmebåndet forsynt med gripespisser B og strammeanordning, og fig. 3 viser strammeren i åpen stilling. Ved lukning av strammeren føres delen C i pilens retning.

Patentpåstand:

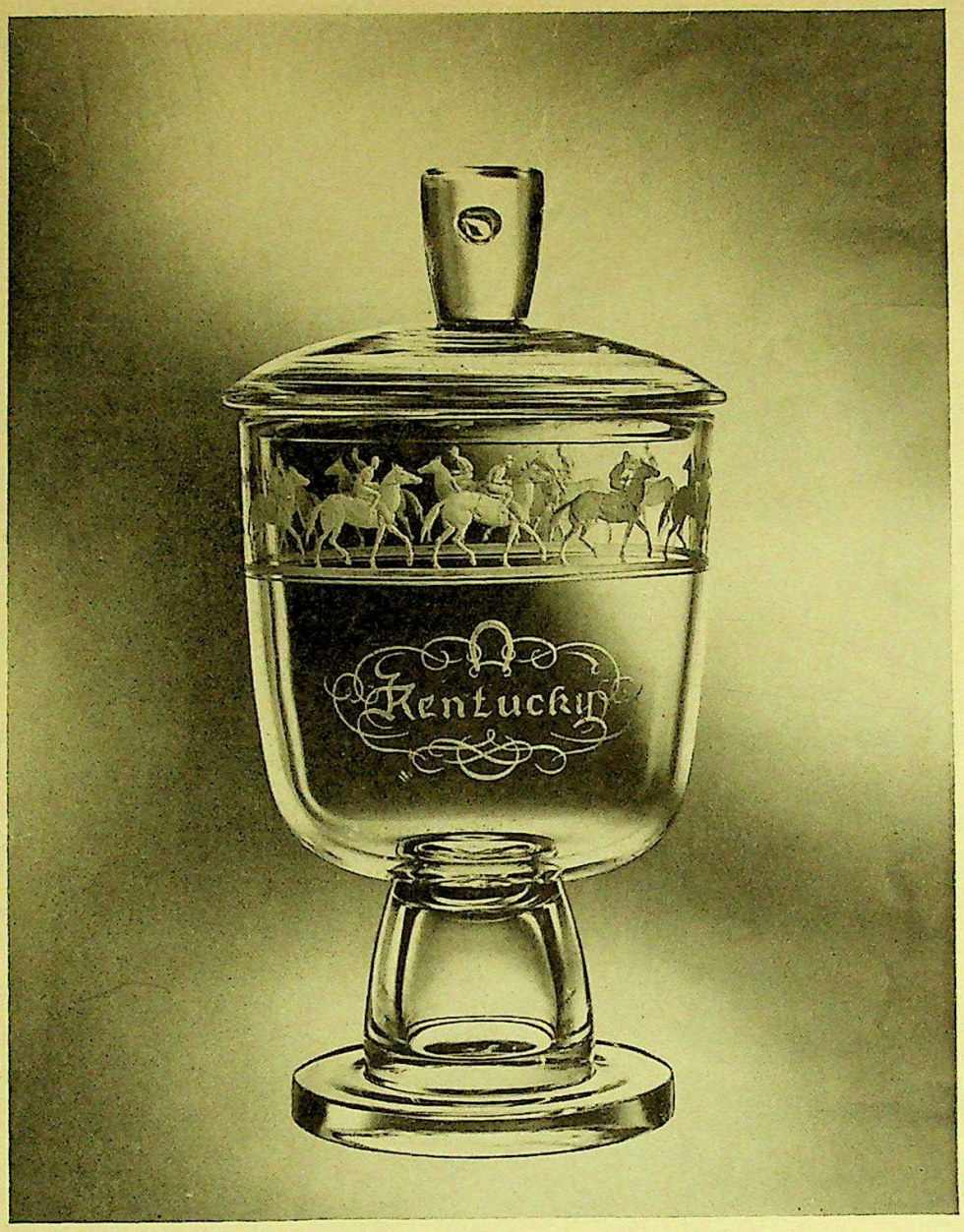
Glass eller vase for servering av grapefrukt, karakterisert ved anordning av en fals på beholderens øvre kant samt et om falsen fastklembart bånd utformet med gripespisser.

34 f-21 — 71755 Oscar Andersens boktrykkeri, Oslo.

D7-558

The Lenox Shop

Feb 19, 1948



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Wonderful Weathervane* Golfers...
Good looks, good form, good golfers!
Celanese rayon fabric, crisp
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Sizes 12 to 20, 9 to 15.
Hat 5. Jacket 16.95 Skirt 10.95

See the country's leading women golfers
play in the WEATHERVANE OPEN
Knollwood, White Plains, May 20-21

tailored by Handmacher *Reg. U. S. Pat. Off.

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GOINGS ON ABOUT TOWN

handled small paintings, many of them having to do with Colorado miners and their lives. Also, some lively and skillful ceramics by Lee Porzio. (Carlebach, 937 Third Ave., at 56th St.; through May 13.)

EUROPEAN—Paintings by Matta, Magritte, Ernst, Miró, and other modern European masters. (Janis, 15 E. 57th St.; through May 20.)

GROUP SHOWS—At the BABCOCK, 38 E. 57th St.: Paintings by American artists, including Eakins and Ryder of the nineteenth century, and Sol Wilson and Elliott Orr of the twentieth; through May 26.... CARRÉ, 712 Fifth Ave., at 56th St.: Six younger French artists, in an exhibit called "Advancing French Art;" through May 31.... DOWNTOWN, 32 E. 51st St.: Oils and other works by this gallery's group of artists, all done this year, in a collection designed to complement a recent similar showing of 1940 works; through May 13. ... DURLACHER, 11 E. 57th St.: Paintings and drawings by Walter Stuempfig, Pavel Tchelitchew, Peter Blume, Barbara Hepworth, and other living American and English artists; through May 31.... FEIGL, 601 Madison Ave., at 57th St.: American and European moderns, among them Vaclav Vytlacil and Chaim Soutine; through May 31.... KOOTZ, 600 Madison Ave., at 57th St.: Paintings—selected by Meyer Schapiro and Clement Greenberg—by American artists, most of them under thirty; through May 15. ... MILCH, 55 E. 57th St.: Contemporary Americans, including Leon Kroll, Hobson Pittman, and Guy Pene du Bois; through May 13.... PERSPECTIVES, 34 E. 51st St.: A number of assorted objects—guitars, masks, mobile paintings, chess sets, and so on—made by Calder, Hayter, Man Ray, and other artists, in moments of whimsey. Weekdays, noon to 6; through May 20.... SALPETER, 36 W. 56th St.: A guest show of drawings by such non-gallery members as Avery, Beckmann, Feininger, and Grosz. Weekdays, noon to 6; through May 13.

HANANIAH HARARI—Abstractions, solidly conceived, if at times a bit loosely handled. (Laurel, 108 E. 57th St.; through May 6.)

SAMUEL KOCH—Recent oils by a modern primitive who does landscapes with great natural delicacy. (Contemporary Arts, 106 E. 57th St. Weekdays, 10 to 6; Monday evenings, 8:30 to 11; and Sundays, 2:30 to 5:30; through May 5.)

GASTON LACHAISE—A collection of drawings that, though few in number, include some interesting pieces. (Knoedler, 14 E. 57th St.; through May 13.)

JOHN MARIN—A small but important retrospective of oils, among them a batch of early pieces, painted around 1903, that have never before been exhibited. (An American Place, 509 Madison Ave., at 53rd St.; through May 6.)

LEO MICHELSON—Studies of Paris ... pleasantly painted in pale, rather ... colors. (Associated American Artists, Fifth Ave., at 55th St.; through May ...

MIRKO—Abstract sculptures and other work, intricate in design and very effective, by an Italian artist as yet little known in this country. (Viviano, 42 E. 57th St.; through May 6.)

MODERN FRENCH—The third part of this gallery's annual show of paintings by members of the Paris school. (Perls, 32 E. 58th St.; through May 27.)

MOHOLY-NAGY—Water colors and collages, painted between 1918 and 1946, by the late Hungarian abstractionist. (Pinacotheca, 40 E. 68th St. Weekdays, 1:30 to 5:30; through May 19.)

OLD MASTER DRAWINGS—Around fifty examples by Tiepolo, Rembrandt, Rubens, Ruysdael, Van Dyck, and others. (Schaeffer, 52 E. 58th St.; through May 5.)

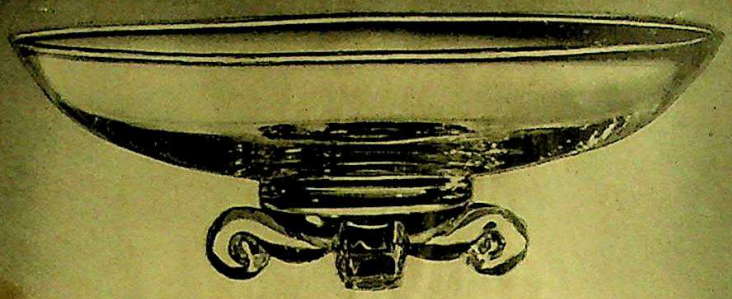
GREGORIO PRESTOPINO—Drawings of waterfronts, railroad yards, and other subjects, each combining pen-and-ink, wash, charcoal, pencil, and other black-and-white mediums. (A.C.A., 63 E. 57th St.; through May 15.)

DAVID SMITH—New abstract sculptures, vividly symbolic, in his first one-man exhibition in

36 NEW YORKER 5-20-50 F. 92

D36-2.H 92

CRYSTAL PRESENTS



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Diameter 8" Price $20.00
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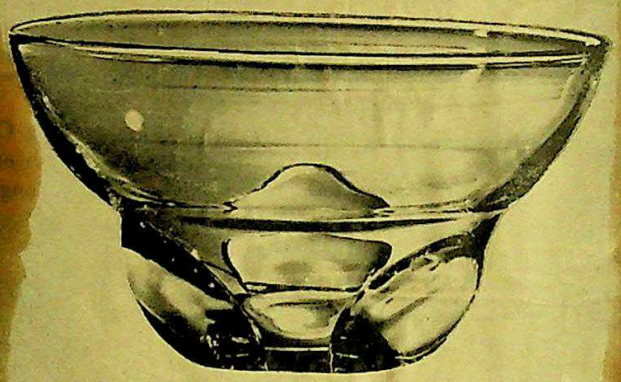

TREFOIL BOWL
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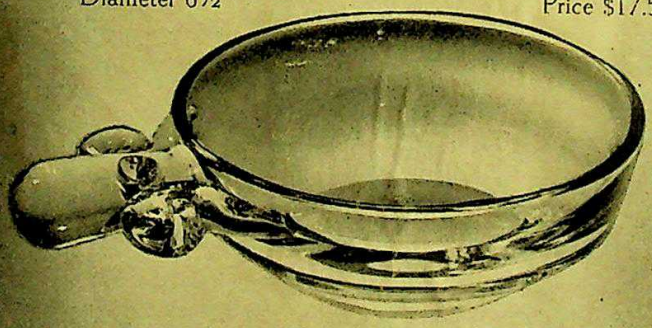

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NEW YORKER 6-10-50
P. 45
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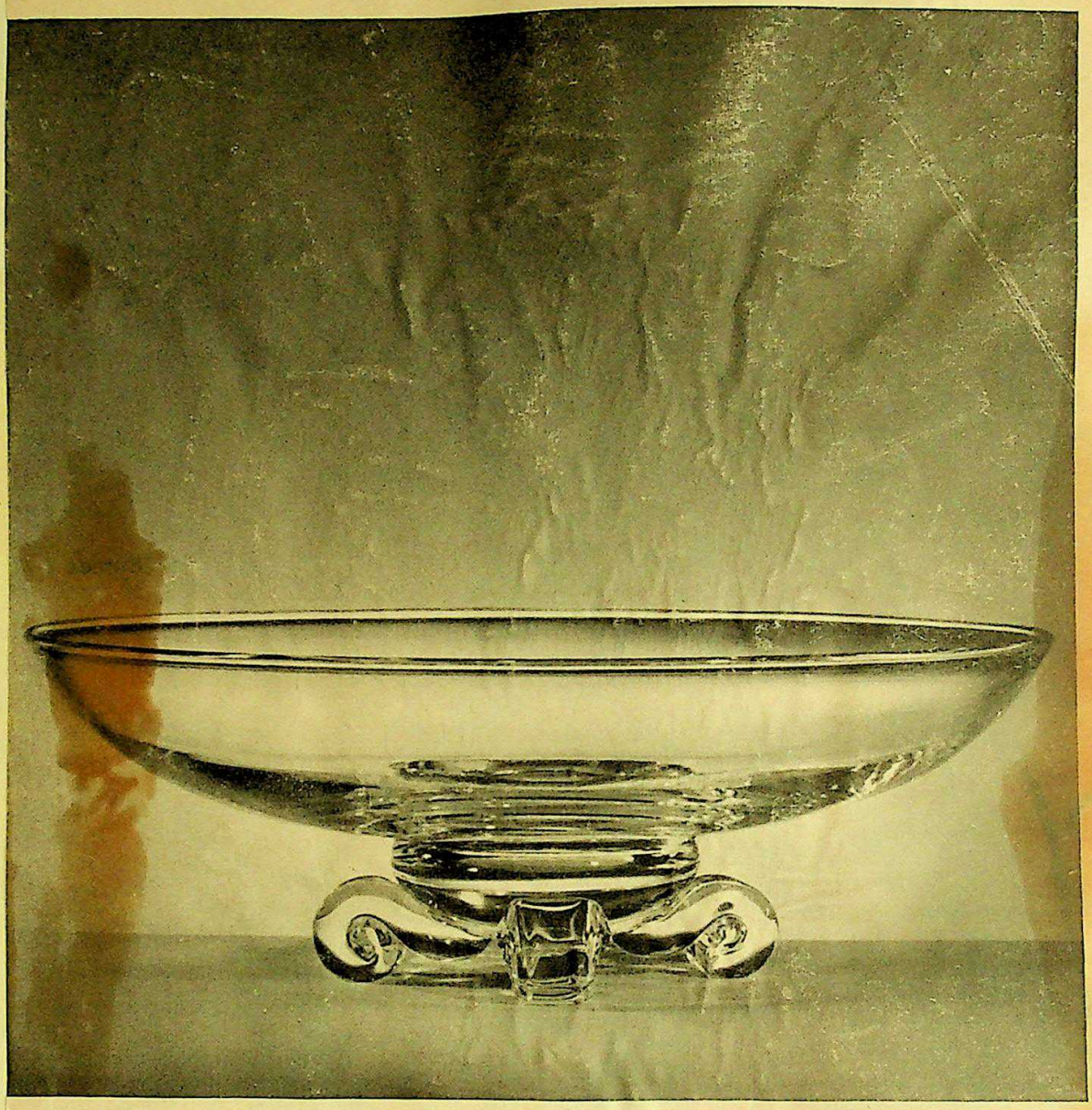

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The New Yorker, Dec. 15, 1951 — p. 1

CHRISTMAS FONT DESIGNED BY MICHAEL LANTZ • MADE AT THE CORNING GLASS CENTER

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718 FIFTH AVENUE • NEW YORK 19, N. Y.

GOINGS ON ABOUT TOWN

THE THEATRE

(E. and W. mean East and West of Broadway.)

PLAYS

The Constant Wife—Somerset Maugham's 1926 comedy concerning a lady who has remarkably superior views about sex has been revived with a cast headed by Katharine Cornell and including Brian Aherne and Grace George. In spite of the efforts of these talented people and of Guthrie McClintic's direction, it shows its age. (National, 41st St., W. PE 6-8220. Nightly, except Sundays, at 8:40. Matinées Wednesdays and Saturdays at 2:40.)

Don Juan in Hell—This elaborate and witty conversation piece is part of Shaw's original script of "Man and Superman." The actors, who simply give what is known as a "reading," but do it brilliantly, are Charles Boyer, Agnes Moorehead, Cedric Hardwicke, and Charles Laughton. (Century, Seventh Ave. at 59th St. CI 7-3121. Nightly, except Mondays, at 8:40. Matinées Saturdays and Sundays at 2:40; special matinée for the Equity Welfare Fund Wednesday, Dec. 19. Through Monday, Dec. 31.)

Faithfully Yours—Just why Robert Cummings and Ann Sothern thought it would be wise to abandon Hollywood for this comedy centering on psychoanalysis is something of a mystery, since the piece is one of the conspicuous mishaps of the season. With Philip Bourneuf, Victor Wood, and Florence Sundstrom. (Coronet, 49th St., W. CI 6-8870. Nightly, except Sundays, at 8:40. Matinées Wednesdays and Saturdays at 2:40.)

The Fourposter—Jessica Tandy and Hume Cronyn are both excellent in Jan de Hartog's play about a not especially eventful marriage. Produced by the Playwrights' Company and directed by José Ferrer. (Ethel Barrymore, 47th St., W. CI 6-0390. Nightly, except Sundays, at 8:40. Matinées Wednesdays and Saturdays at 2:40. Special performance for the Equity Welfare Fund Sunday evening, Dec. 16.)

Gigi—Anita Loos's lively dramatization of the Colette novel. As the young lady whose relatives are determined to establish her as a leading demimondaine in Paris, Audrey Hepburn is altogether charming. Gilbert Miller has provided fine period surroundings for her, and has given her the assistance of such capable actors as Cathleen Nesbitt, Michael Evans, and Josephine Brown. (Fulton, 46th St., W. CI 6-6380. Nightly, except Sundays, at 8:40. Matinées Wednesdays and Saturdays at 2:40.)

Glad Tidings—Protracted variations on a none too sharp joke concerning a man who belatedly finds that he is the father of a young lady of nineteen. Melvyn Douglas, Signe Hasso, and Haila Stoddard are among the unhappy participants. (Lyceum, 45th St., E. LU 2-3897. Nightly, except Sundays, at 8:40. Matinées Wednesdays and Saturdays at 2:40.)

I Am a Camera—Julie Harris is wonderful as a high-class British tart in John van Druten's lively, if not especially distinguished, adaptation of Christopher Isherwood's "The Berlin Stories." With William Prince, Marian Winters, and Edward Andrews. (Empire, Broadway at 40th St. PE 6-9540. Nightly, except Sundays, at 8:40. Matinées Wednesdays and Saturdays at 2:40.)

Nina—Alan Webb's marvellously comic behavior as a Parisian cuckold is about the only thing to recommend this tiresome farce, though David Niven and Gloria Swanson are also visible on the premises. The piece was translated by Samuel Taylor from something by André Roussin, and was directed by Gregory Ratoff. (Royale, 45th St., W. CI 5-5760. Nightly, except Sundays, at 8:45. Matinées Wednesdays and Saturdays at 2:45.)

The Number—George Abbott's direction doesn't quite make this amorphous melodrama about numbers racketeer jell. Anthony Ross plays the malefactor. (Biltmore, 47th St., W. CI 6-9353. Nightly, except Sundays, at 8:40. Matinées Wednesdays and Saturdays at 2:40.)

Remains to Be Seen—Howard Lindsay and Russel Crouse seem to be in an antic mood in this comedy-melodrama having to do with love and homicide, and the outcome is not exactly fortunate. Among those employed in it are Janis Paige, Jackie Cooper, and Mr. Lindsay himself. It is rocky going for every one of them, but they show remarkably few signs of strain. (Morosco, 45th St., W. CI 6-6230. Nightly, except Sundays, at 8:40. Matinées Wednesdays and Saturdays at 2:40.)

Saint Joan—Shaw's famous play about that girl from Domremy has been given a rich production by the Theatre Guild, and the result is plainly a triumph. The first-rate cast, directed by Margaret Webster, is headed by Uta Hagen, who is enthusiastically abetted by John Buckmaster, Frederic Worlock, and a multitude of others, almost equally gifted. (Cort, 48th St., E. CI 5-4289. Nightly, except Sundays, at 8:30. Matinées Thursdays and Saturdays at 2:30. Closes Saturday, Jan. 5.)

Stalag 17—If you like rough jokes and simple melodramatic action, this play about a group of American airmen in a German prison camp may be just the thing for you. José Ferrer has directed a large and spirited company in it. (48th Street Theatre, 48th St., E. CI 5-4396. Nightly, except Sundays, at 8:40. Matinées Wednesdays and Saturdays at 2:40.)

Long Runs—affairs of state: Love and politics in Washington, D.C. June Havoc now has the lead, and Reginald Owen, Barbara O'Neil, and Shepperd Strudwick are around, too. (Music Box, 45th St., W. CI 6-4636. Nightly, except Sundays, at 8:30. Matinées Wednesdays and Saturdays at 2:30.) . . . **the moon is blue:** Barbara Bel Geddes, Donald Cook, and Barry Nelson in a boy-gets-girl comedy. (Henry Miller, 43rd St., E. BR 9-3970. Nightly, except Sundays, at 8:30. Matinées Thursdays and Saturdays at 2:30. After Saturday, Dec. 15, no performances until Monday, Dec. 24.)

Scheduled to open too late for review in this issue:

The Grand Tour—A new play written and directed by Elmer Rice, and presented by the Playwrights' Company. The cast includes Beatrice Straight and Richard Derr. (Martin Beck, 45th St., W. CI 6-6363. Nightly, except Sundays, at 8:40. Matinées Wednesdays and Saturdays at 2:40.)

Lo and Behold!—A play by John Patrick, with Leo G. Carroll, Jeffrey Lynn, and Lee Grant. Produced by the Theatre Guild and directed by Burgess Meredith. (Booth, 45th St., W. CI 6-5969. Nightly, except Sundays, at 8:40. Matinées Thursdays and Saturdays at 2:40.)

MUSICALS

The King and I—Rodgers and Hammerstein in notable form again, along "South Pacific" lines. Gertrude Lawrence and Yul Brynner play the leading parts in this musical taken from a book about Siam. (St. James, 44th St., W. LA 4-4664. Nightly, except Sundays, at 8:25. Matinées Wednesdays and Saturdays at 2:25.)

Paint Your Wagon—A piece concerning a California mining town during the Gold Rush, which suffers a bit from a rather untidy plot but has a lot of fine singing and dancing. James Barton, Olga San Juan, Tony Bavaar, Gemze De Lappe, and James Mitchell are among the prospectors and the ladies who complicate their lives. Alan Jay Lerner wrote the book and lyrics, Frederick Loewe provided the music, and Agnes de Mille was in charge of the choreography. (Shubert, 44th St., W. CI 6-5990. Nightly, except Sundays, at 8:30. Matinées Wednesdays and Saturdays at 2:30.)

Top Banana—A superbly funny, if elementary, musical, in which Phil Silvers demonstrates that a caricature of Milton Berle can be a lot droller than the model. He is cleverly assisted by Joey Faye, Jack Albertson, and Walter Dare Wahl. (Winter Garden, Broadway at 50th St. CI 5-4878. Nightly, except Sundays, at 8:30. Matinées Wednesdays and Saturdays at 2:30.)

Two on the Aisle—An up-and-down revue that gets its best elevation when Bert Lahr is running through skits involving spaceships, ball players, opera singers, and Sanitation Department men. Dolores Gray and a capable company assist Mr. Lahr handsomely. (Mark Hellinger, Broadway at 51st St. PL 7-7064. Nightly, except Sundays, at 8:30. Matinées Wednesdays and Saturdays at 2:30.)

Long Runs—call me madam: Ethel Merman as a lady ambassador. Also in the cast are Paul Lukas, Alan Hewitt, Russell Nype, and Pat Harrington. (Imperial, 45th St., W. CO 5-2412. Nightly, except Sundays, at 8:30. Matinées Wednesdays and Saturdays at 2:30. After Saturday, Dec. 15, no performances until Monday, Dec. 24.) . . . **guys and dolls:** Frank Loesser wrote the music and lyrics for this musical comedy based on a story by Damon Runyon, and Sam Levene, Isabel Bigley, Robert Alda, and Vivian Blaine are some of the Runyon characters. (46th Street Theatre, 46th St., W. CI 6-4271. Nightly, except Sundays, at 8:30. Matinées Wednesdays and Saturdays at 2:30. . . . **south pacific:** Roger Rico is now playing the cultured Frenchman to Martha Wright's Nellie Forbush. (Majestic, 44th St., W. CI 6-0730. Nightly, except Sundays, at 8:25. Matinées Wednesdays and Saturdays at 2:25.)

OPENINGS

(There are often last-minute changes in dates and curtain times, so it is a good idea to verify them before starting out.)

Point of No Return—Henry Fonda in a play by Paul Osborn, based on John P. Marquand's novel. The producer is Leland Hayward, the director H. C. Potter. Opens Thursday, Dec. 13. (Alvin, 52nd St., W. CI 5-5226. Nightly, except Sundays, at 8:40; opening-night curtain, 8:30.)

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

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D36-2.H 92

MARY E. MONZE

Popular as a decoration for American pressed glass in the 1870's, this pattern is named for the goddess Minerva represented in a different pose on each of these pieces (two sugar bowls and a covered jam jar). Other elements of decoration are very similar on these examples

The Glass with the

This pattern gets much of its charm from secondary elements — festoons of dewdrop-like beads which imprison light, and frosty bands in which the medallions showing Minerva are set. They show up beautifully on an open compote and blend with the decoration of the silver stand holding the covered pickle jar

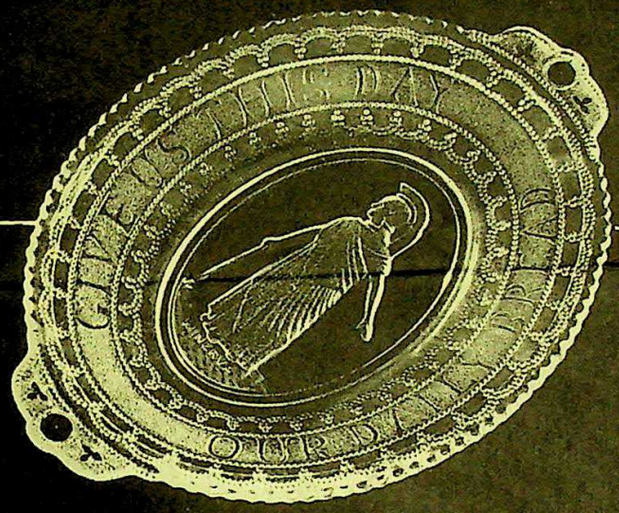
Minerva is especially good in groups. Set two cake plates together where the light strikes them, and you get a wonderful effect — like a clear musical note and its echo. The dewdrop shapes are repeated in clusters of grapes decorating the frosty center bands

Like most pressed-glass patterns, Minerva was applied to a variety of objects which appeared on Victorian tables — the spoon-holder, goblet, creamer, water pitcher. They were made to sell inexpensively, but because beauty knows no price tag, they happened to be handsome — that's why collectors cherish them today

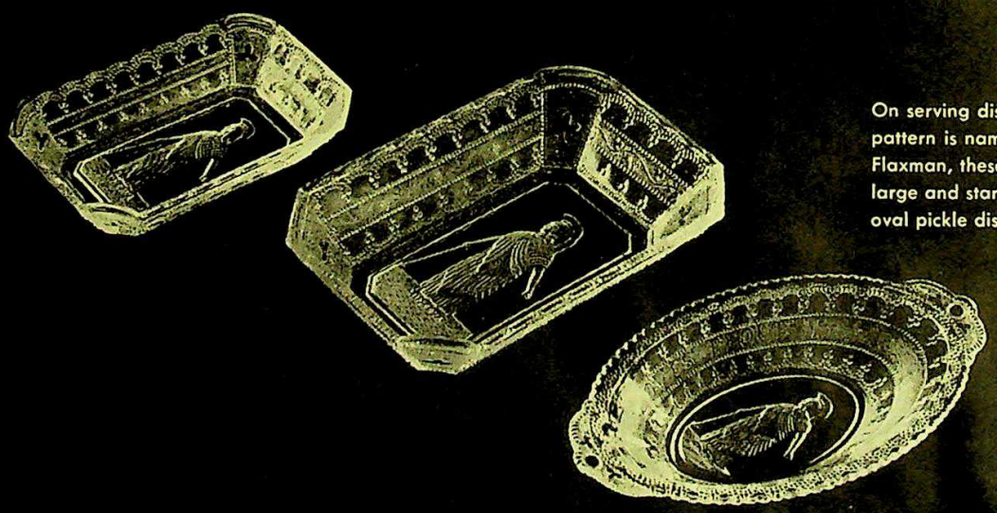
If you arrange it in groups and play light upon it, Minerva glass looks like frozen lace in a story-book palace. An American pressed-glass pattern used in the 1870's to decorate everyday table accessories, its delicate air has inspired such collectors as Mrs. George J. Campbell of Sparrows Point, Md., to pursue it through antique shops and the pages of collectors' magazines until she assembled the pieces we show you here—and nearly 100 more.

Like many another fine collection, Mrs. Campbell's started with a single item, the large oval bread platter illustrated below. A gift from her mother, this piece shows the components of the pattern well. It gets its name, of course, from the central figure of the Roman goddess who was patron of the arts of war and the crafts of peacetime. She appears in several poses, all copied from drawings made by the Neo-Classical English artist, John Flaxman (1755–1826), who was celebrated for his sculpture, his illustrations of Homer and others, and his early designs for Wedgwood pottery. In adapting the Flaxman figure of Minerva, however, the American glass designers surrounded her with a decorative aura as characteristic of this pattern as Minerva herself. The scalloped borders of tiny, dewdrop-like beads, the frosty bands enlivened by grape arabesques or inscribed with amusing legends, added borders of dewdrops to imprison the light—all give a fragile, lacy quality to the glass which was made to be used as well as admired.

Delicate Air

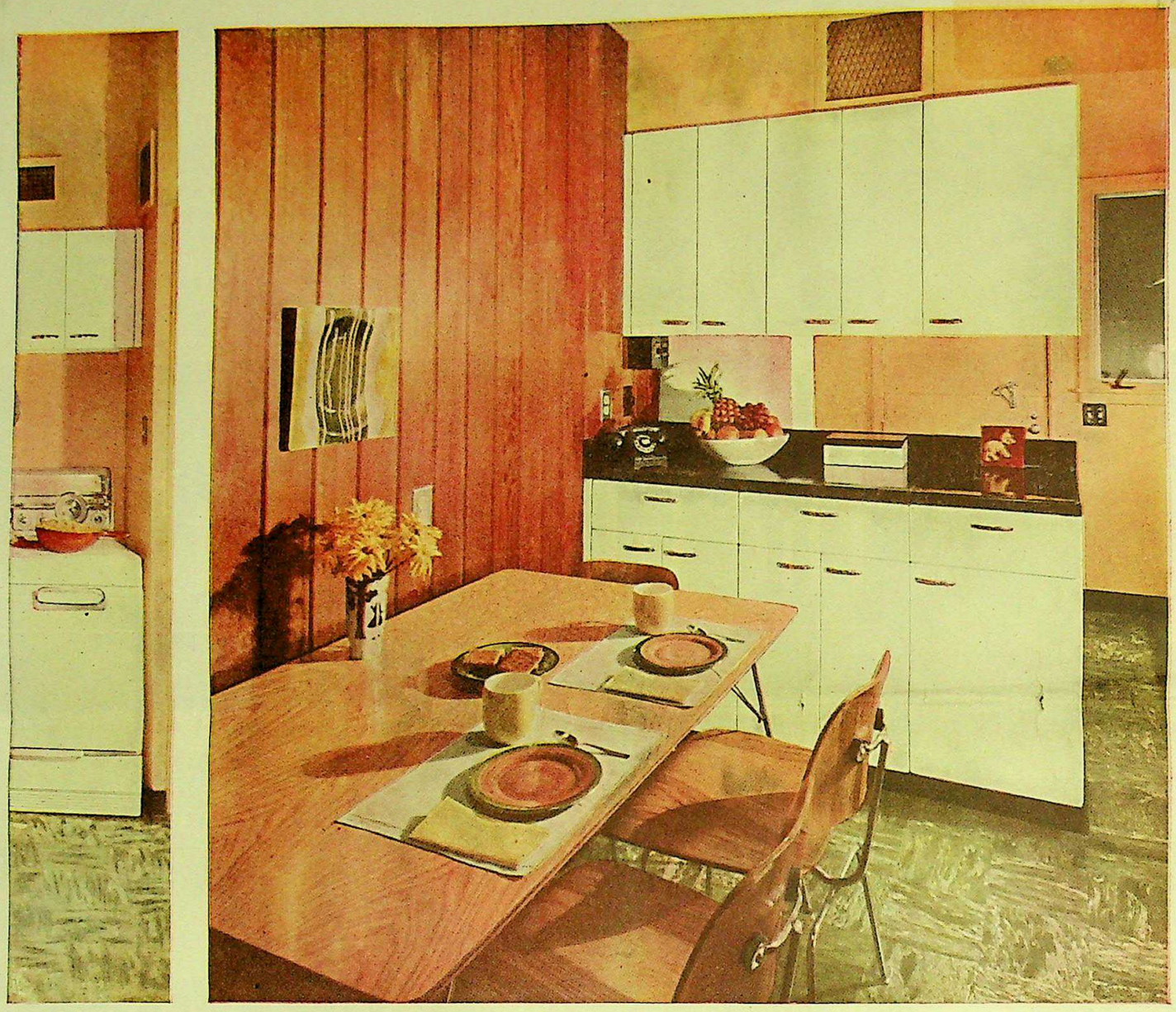


This oval platter, a present from her mother, started Mrs. Campbell's collection of Minerva glass which now contains about 100 items. Some carry legends — this one is inscribed: "Give us this day our daily bread"



On serving dishes, you really see the goddess for whom this pattern is named. Based on drawings by the English artist, John Flaxman, these representations of Minerva are effective when large and stark, complemented by the fragile border. On the oval pickle dish is printed: "Love's Request is for Pickles"

In contrast to the serving dishes which Minerva dominates, pieces like the butter dish and covered, footed compotes show designers relegating the goddess to second place. They rejoiced in elaborating the scalloped borders and grape arabesques which give this glass its delicate air



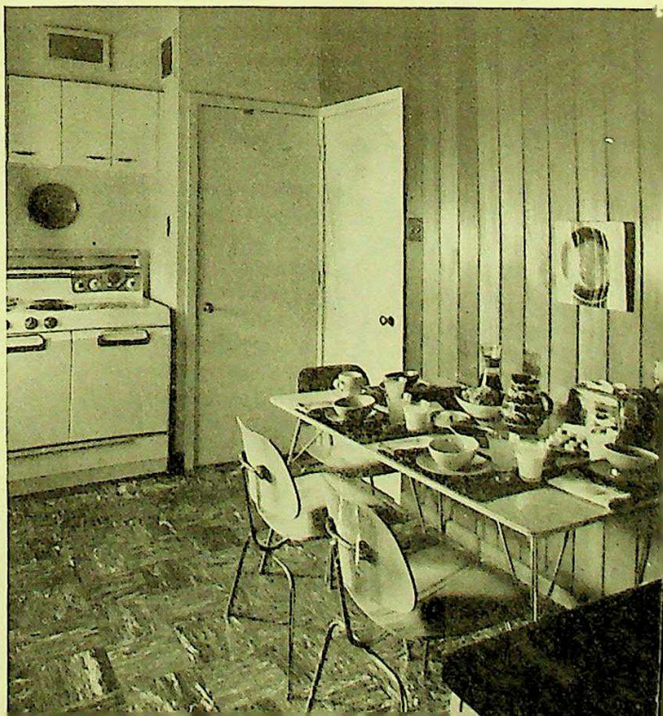
Of course it looks well—a gay color scheme did that. But study this bright, young-people's kitchen in detail, imagine what a dream it would be to work here in air-conditioned comfort with your favorite music piped in, and you'll see how well youth can get itself served these days. This was no ready-made room. Its young owners, the Robert Conhaims of Dayton, Ohio, planned it during years of living in Army camps and makeshift apartments. Together with architect John Schott, they planned it so well that we're sure kitchen-wise oldsters will applaud its many practical ideas.

Just look at the layout. Instead of a tiny kitchen, a crowded dining alcove, and an off-by-itself laundry, they rolled the three spaces into one big airy room with a picture-window view of their orchard. Here Maryll Conhaim can cook conveniently, dine with dignity, and do her laundry at her leisure. But the space is so arranged that these activities don't conflict. Note how the refrigerator, sink, dishwasher, and range are arranged in an L, out of the way of the dining area; how that handsome, un-kitcheny eating spot is served by the cabinets of the peninsula which divides kitchen from the workable laundry.

But what fits into that plan is every bit as smart as the plan itself. Since they had to buy equipment anyhow—and for a home of their own—the Conhaims were wise enough to stint on neither quality nor size. They are a small family, but with a 11-cu.-ft. refrigerator and an electric range whose single oven can act like two, serving dinner guests is no problem. And with a dishwasher and garbage disposer to take on her work, Maryll doesn't regret the dinner invitations at cleaning-up time. The laundry is equally well equipped with its fully automatic washer and dryer, and its roll-out ironer which invites you to sit down. The floor is restful, resilient rubber tile; the counter tops nearly indestructible. And count those cabinets: 14 double ones on the walls, six on the floor—and no need for a bit of clutter, ever, in this laundry-kitchen where a happy family is so well served.

See "Where Credit Is Due" on page 80

KITCHEN EATING IS KITCHEN DINING HERE: When family meals are served in the kitchen, you needn't make them second-class affairs. Redwood walls and well designed furniture make this area attractive as an honest-to-goodness dining room. Good music is piped in from the living-room's radio-phonograph, and there is a plug-in for the telephone



It Pays

Giant Summer Crookneck

WHAT YOU HOPE FOR
WHAT YOU MAY GET

WHAT YOU
HOPE FOR
WHAT YOU MAY GET

Golden Hubbard

Zinnia Persian Carpet

Cosmos Klondyke Fiesta

D-36
7

NEW YORKER 1-19-52 P. 1

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DEEP CRYSTAL BOWL RISING FROM A LUMINOUS COLUMNAR BASE

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36 • NEW YORKER 5-24-52 P. 3

D36-2.H 92

TALISMAN BOWL • PRESENTATION PIECE WITH SCARAB ORNAMENT

MADE AT THE CORNING GLASS CENTER • CORNING, NEW YORK

STEUBEN GLASS

JANE FISHER

D36-2.H 92

Ribbon Glass—

Says Mrs. Dorr: "Collecting Early American pressed glass in the ribbon pattern is like belonging to a club. It has brought me many agreeable friendships." We know what she means, because we have been flooded with fan mail for Mrs. Dorr's "Rebecca at the Well" compote, shown on our March, 1954, cover; and since Rebecca was such a star, we thought you'd enjoy these other selections from the Dorr collection. Actually, Mrs. Dorr has given away a large part of her collection as wedding presents—with the hope of bestowing as part of her gift the joy of collecting. "Much of the fun in collecting vanishes after the hunt. It's the chase that holds the collector," she tells us. The "chase" in this case has covered many states of the union—Rebecca was discovered in an antique shop in Kentucky; a prize bitters bottle turned up in Connecticut to reward the hunter for a hike of miles through the snow. And once, Mrs. Dorr spotted a pair of dolphin

American Home July 1954
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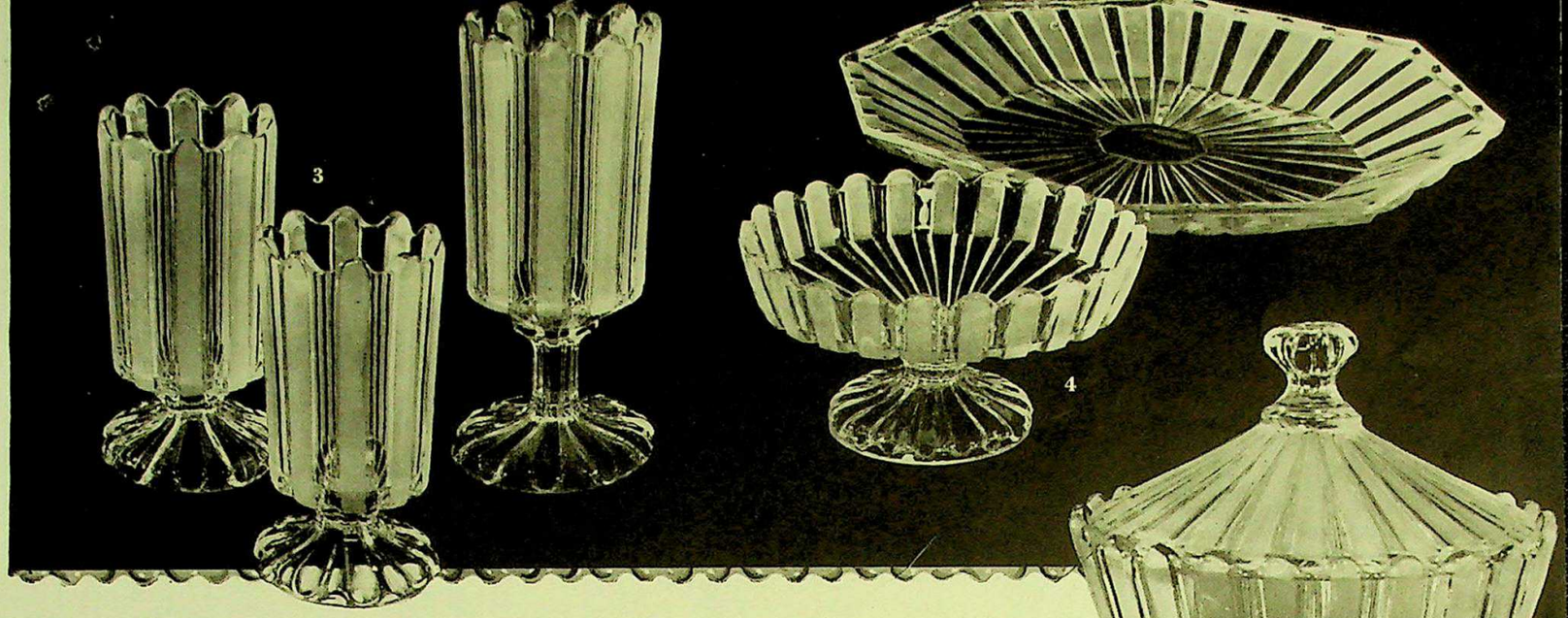
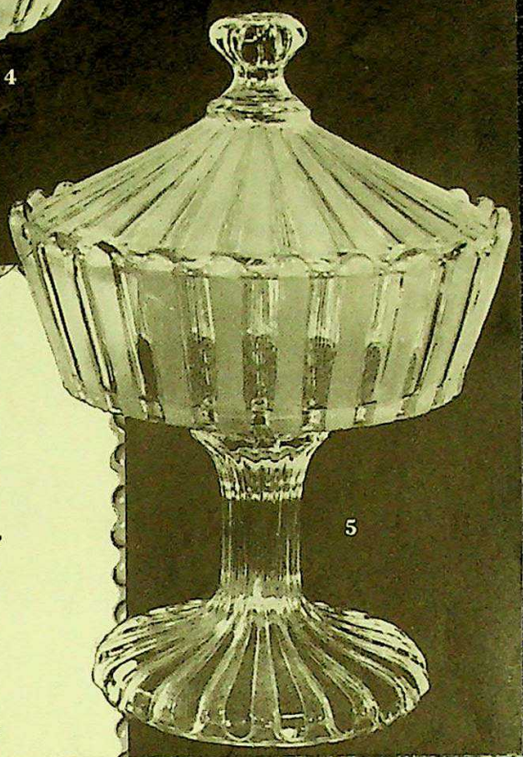
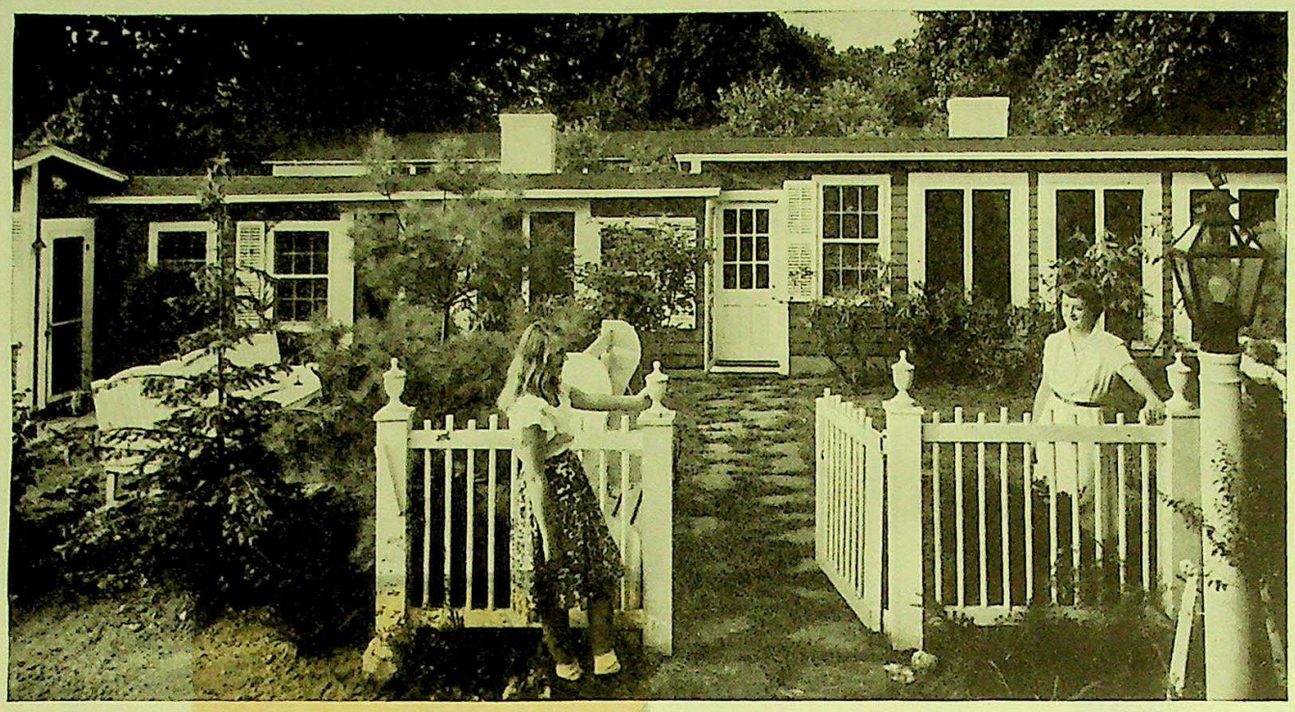




The Helen Dorr Collection

candlesticks in a tiny Paris shop—and couldn't find the shop when she returned to buy them.

The first ribbon glass was probably made in Pittsburgh about 1850, by Bakewell, Pears, and Company, and the Pittsburgh firm of George Dunkin and Sons was another early producer. Footed dishes with dolphin stems were among initial items in this pattern, and they were distinguished by alternating panels of clear and frosted glass, the frosting apparently achieved by grinding or sand-blasting. Later, acid was used for the frosting, and a smoother frosting resulted. A variation is a lightweight glass known as "Double Ribbon" with one frosted panel between two clear ones. According to Mrs. Dorr, ribbon glass is one of the few pressed glass patterns not successfully reproduced in modern times—a factor important to collectors. Champagne glasses and plates are hard to find in this pattern, and goblets are as elusive as they are in any 19th-century pressed glass. Here are some of Mrs. Dorr's favorites: **1.** Dolphin compote. **2.** Relish dish and flat sauce dish. **3.** Celery holder and two spoon holders. **4.** Platter and low-footed compote. **5.** Covered compote. **6.** Water tray, goblets, and pitcher. **7.** Cordial glass and honey dish. **8.** Marmalade jar, pickle jar, and bitters bottle. **9.** Large covered cheese dish. **10.** Sugar and creamer. **11.** Open compote.

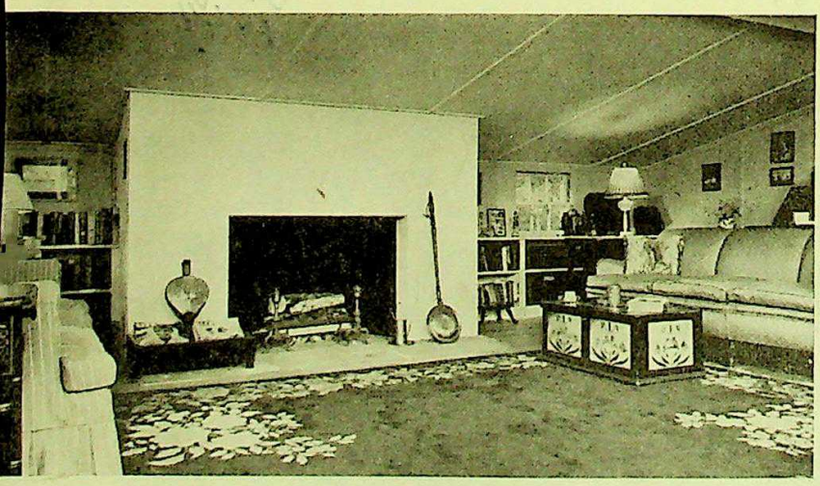


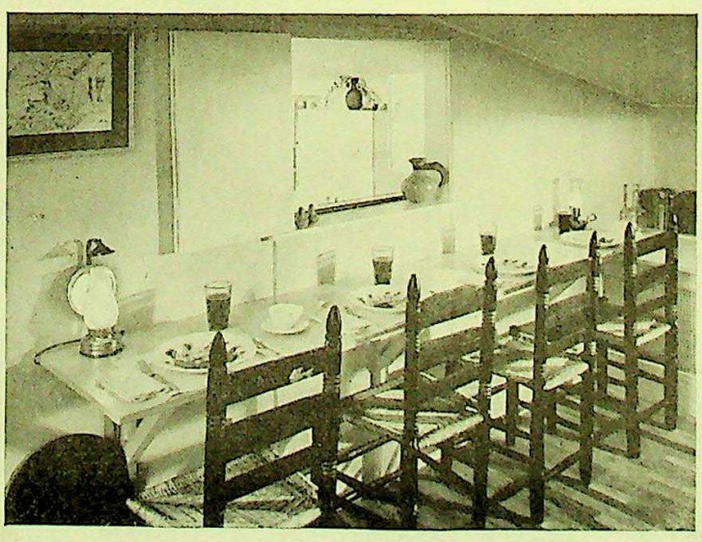
THE HARLAN FLINTS REMODEL A HEN HOUSE

STUART HALE

Cramped in a conventional house, they created this home for a big family and their antiques

The Starting Point: A brooder with southern exposure. The End Result: An attractive, spacious home for parents and their five children. The Story: Some years back, the Flints of North Kingstown, Rhode Island, bought a 35-acre tract complete with house and assorted outbuildings, including a chicken brooder, 121′ x 20′. They moved into the Colonial residence. Just what you'd expect. When the housing shortage became acute, they took a long look at the brooder, found it clean, sound, and equipped with good cement floor, and a heating system—so they converted it into three rental apartments. For six years, the Flints continued to live in the dark and cramped Colonial while they wistfully eyed the sun-filled and spacious brooder. Finally they took the sensible step—remodeled the brooder for themselves, endowing it with hardwood floors, fireplaces, and other accouterments of good living. Since the structure's 121 feet of southern exposure was protected by a roof overhang, they used French windows to open it up to a grassy terrace. Now the Flints have the space, sun, and air they need.

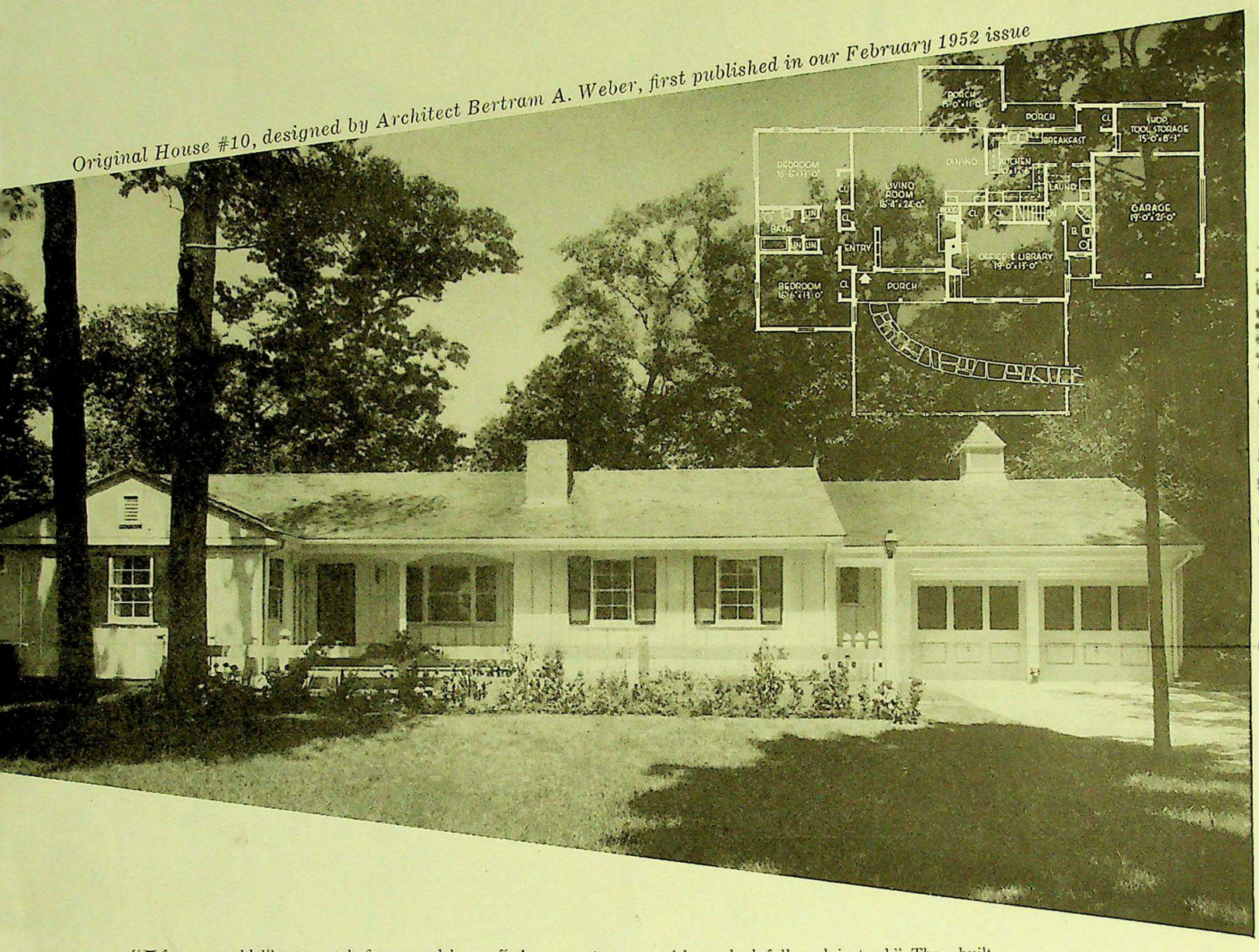




Converted brooder makes a simple and sympathetic background for the Flints' handsome furniture, much of it antique. Big dining room has, in addition to the table, an eating counter at one end. A pass-through from the kitchen simplifies service for their large family

THE STORY OF HOUSE #10

Original House #10, designed by Architect Bertram A. Weber, first published in our February 1952 issue



"If you would like to catch five-pound bass off the back porch of your Blueprint House #10, come on down and see us! We built the house, and we love it—and there's a nice little lake, well stocked, right in back." So writes Mrs. B. W. Carter of Clinton, North Carolina. Now, we *are* all anglers. . . . But angles aside, no communications we receive are more heart-warming than those with news of homes built from our blueprints. Because it's fascinating to see how different families adapt the self-same plan to their own land, needs, and tastes, we thought you'd enjoy looking over our shoulders at a handful of histories of House #10, a plan which sold by the thousands.

You see the original above, a house first published in our February, 1952 issue. In addition to uncommon appeal, it has a very special feature—a big front room and bath with separate street entry. The owner used it as an office, but this suite has many other uses, as builders of #10 discovered.

1. THE F. EDGAR BOSSARDS, of Easton, Pennsylvania, moved into their house a bare seven months after #10 first appeared in THE AMERICAN HOME. "But," writes Mr. Bossard, "we have seen no plans since we wish we had followed instead." They built on a high acre with a view, reversed the plan for better orientation on their site, raised the pitch of the roof, used clapboard and slate roofing, enlarged the garage —and planted flowering trees and bushes like mad. "It looks as if we had lived here for years," beams Mr. B.

2. THE C. M. KEHLERS, of Montoursville, Pennsylvania, built their house of brick, faced the garage to the side, added a bay window, opened the library to the living room, and put their laundry equipment in the basement to create a whopping breakfast room. Rear windows take in a view of three wooded acres.

3. THE JAMES K. PORTERS, of Chester, Virginia, "are enchanted with our home and feel that we, and the house, 'belong' together. I spent most of my childhood on Cape Cod,' writes Mrs. Porter, "and like the Colonial feeling of this house—but we're grateful for the space and the ranch-house plan. 'Office' is our bedroom, and our teen-agers have the bedroom wing. I always did want a fireplace in the bedroom."

4. THE KENNETH R. PARKERS, of Waterloo, New York, were shopping around for house-plan ideas while visiting in California. But the best plan they found

CONTINUED ON PAGE 86

...and

~~XD 44/65~~

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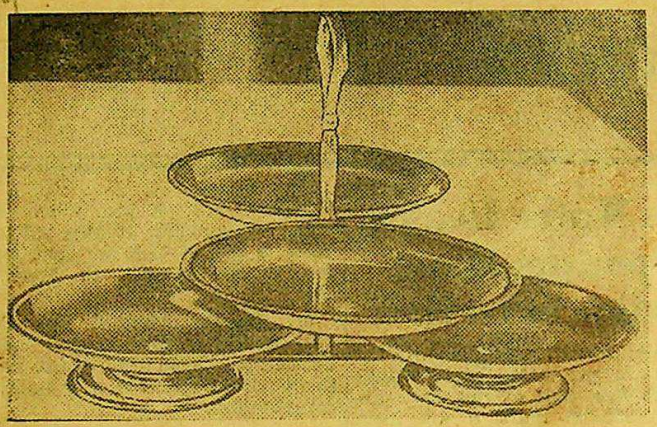
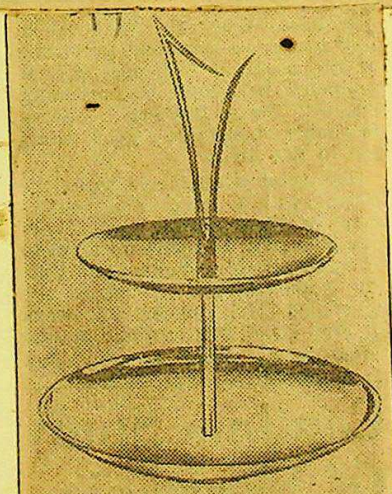
Page 41
July 22, 1957

Home Furnishings Daily

XD 44/14



NEW SNACKMASTER: A new chrome-plated, four-tray snack server that swings open to show four trays, or closes to stack trays two and two, has been introduced by Royal Chrome Housewares, Inc., 1956 N. Wilmot Avenue, Chicago, 47. Sugggested retail price is $9.98.



NEW DESIGN FOR NIBBLING: Smooth, graceful forms distinguish a new group of serving pieces being introduced by Kromex Corp., 880 East 72d Street, Cleveland, O.

RETURN TO
NEW YORK

RETURN TO
DESIGN DIV.

RETURN TO
DESIGN DIV.

07/558

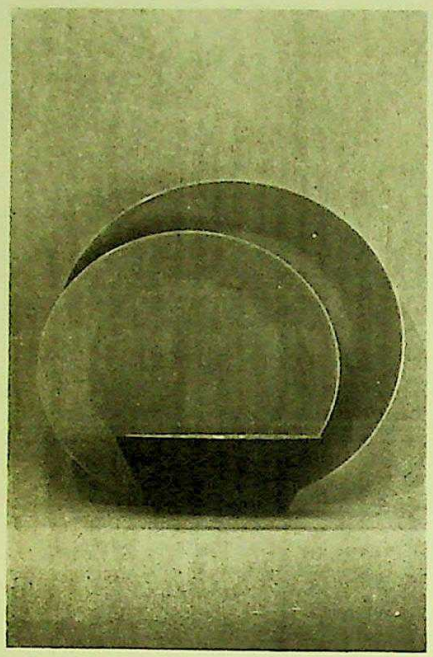
"ESQUIRE"

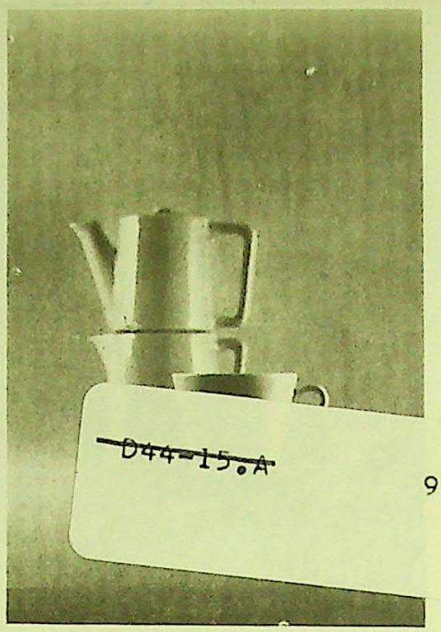
NOVEMBER 1959

p. 214

This unique hors d'oeuvres server is an authentic Indian original. Hand carved, in rich walnut wood, with circular edges and base in gleaming, solid brass. It folds into its brass frame, making a handsome ornamental piece. Used for candy, nuts, fruits, etc., it stands 10" high, and 15" wide. A unique gift for any season of the year. Only **$14.95**. Shipped direct to you from far off India. Delivery [illegible] weeks, pay postman small import duty. Send Check or Money Order, no C.O.D.'s. **THE TRAVIS CO., P.O. BOX 2307, Dept. E, Buffalo 23, N. Y.**

XD7/558

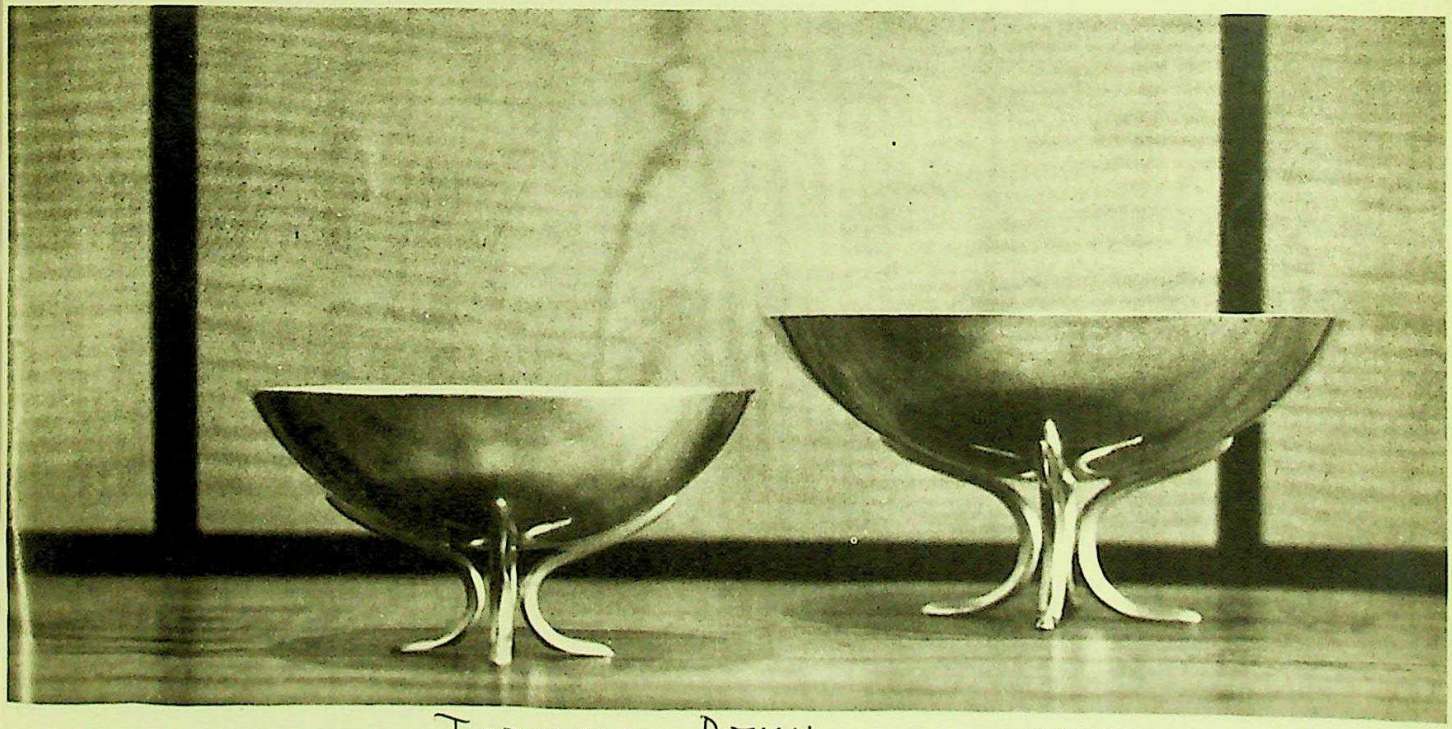




CHINA, which emphasizes simple shape and warm ivory color, is thin-edged, like domestic ware. Rims of plates and sides of cups and bowls are straight-lined, clearly defined.

STACKING POT for tea and hot water maintains straight-lined design, carried through all china pieces even to cup saucers.

FOOTED BREAD STAND, a signature piece of the restaurant, stays on the table at all times. Different liners adapt it to petits fours or fruit. The smaller bowl is a matching supreme service.



D7-558

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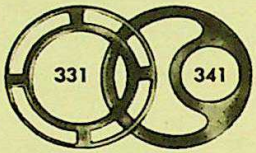
WEAR-BRITE

SILVER PLATED Supreme

- BOWLS
- RINGS
- INSETS

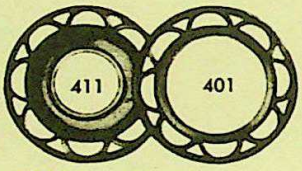
692 Supreme Bowl, 16 ozs. Diam. 5".

342
Supreme Bowl, 18 ozs. Diam. 5".

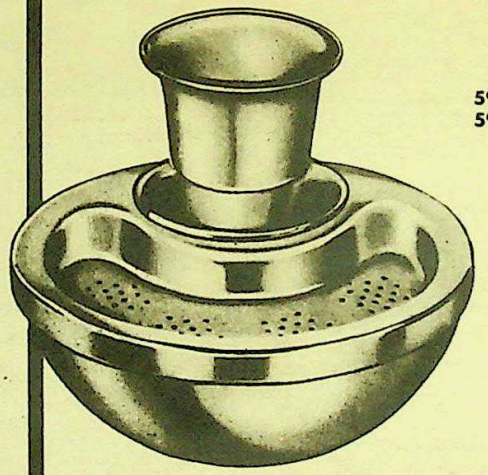


331 Cocktail Supreme Ring
341 Shrimp or Crab-meat Ring,

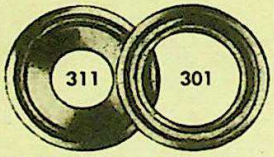
595 Supreme Bowl, Diam. 6".
596 Pierced Supreme Ring.



411 Fruit Juice Ring
401 Grapefruit Supreme Ring



693
Shrimp Bowl, 15 ozs. Diam. 5".
694
Shrimp Ring, perforated.
695
Sauce Inset, capacity 2 ozs.



311 Fruit Juice Ring
301 Cocktail Supreme Ring

Above Rings will fit any 5" bowl.

469
Combination Bowl, 14 ozs. Diam. 5".

462 Supreme Bowl only, 16 ozs. Diam. 5".
463 Inset for above, 4 ozs.

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GRAND SILVER COMPANY, INC.

174-182 WORTH ST. • NEW YORK 13, N. Y.

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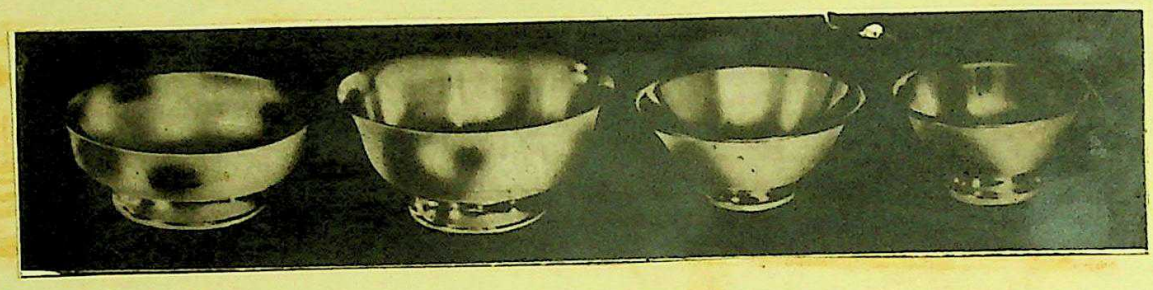
~~D44-15-A~~

92

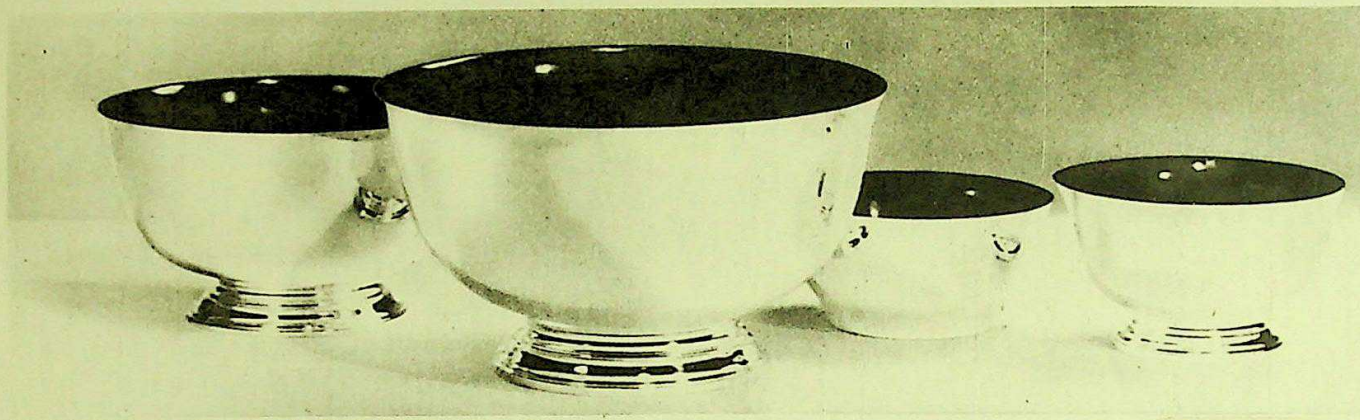
RESTAURANT EQUIPMENT DEALER

5-1960

BACK COVER

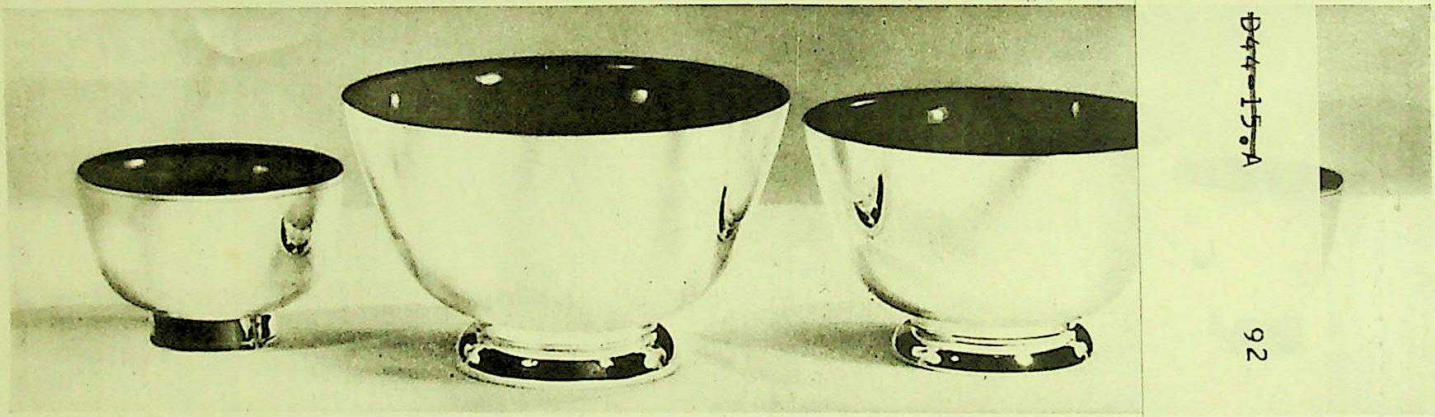


D7-558



Revere Bowls: 7" $55, 8½" $75, 5" $30. Red Bowl: 5" $25. Fed. Tax included.

Turquoise Bowls: 4¹⁄₁₆" $35, 6" $40, 5" ... Fed. Tax included.



~~D44-15.A~~

92

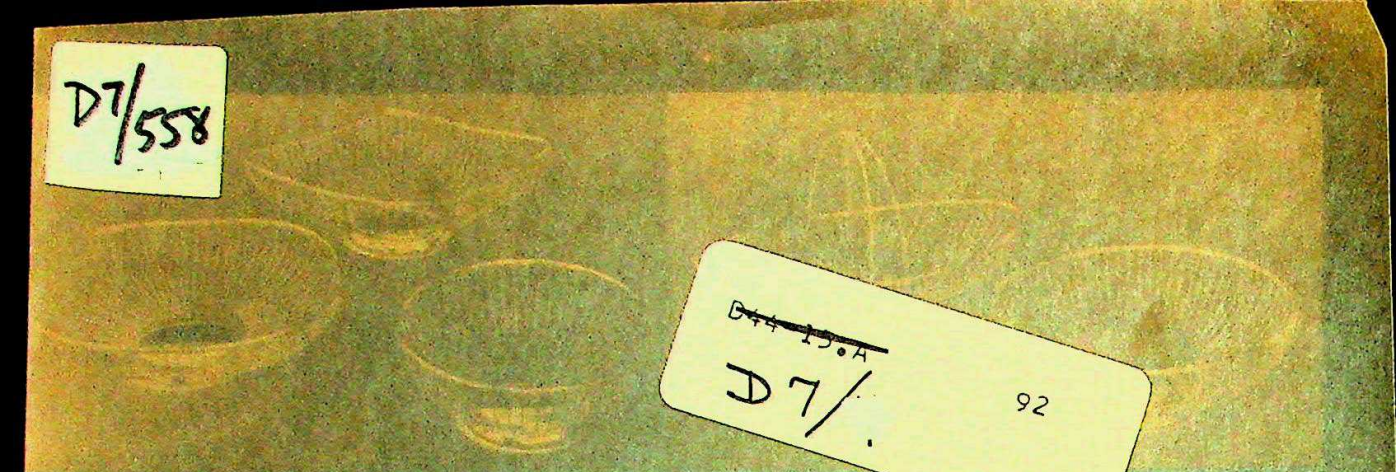
Exclusive elegance–enamel and sterling

...by Towle alone. Inspired gifts: sterling bowls ... with translucent enamel–untarnishable, *bonded* right to the silver by Towle's original and exclusive process. The finest silver – for Towle makes only sterling. Lovingly crafted by the proudest silversmiths in America at Newburyport, Mass.

New Yorker 11-26-60 p. 185

D7/558

~~D4 15.A~~
D7/. 92



The Hour of Fine Design

Prices: 8" Vase $ 6.50 — 10" Vase $ 12.50 — Bowl $ 4.50 — Plate $ 4.50

Available at Fine Stores Throughout the U.S.A. and Canada

William Adams Inc

Imperial

"Imperial" FINE IMPORTED CRYSTAL

"Chartres" FINE BAVARIAN CHINA

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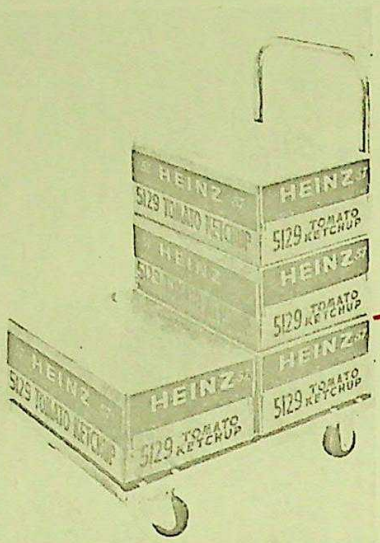
Imperial Crystal and China Co.

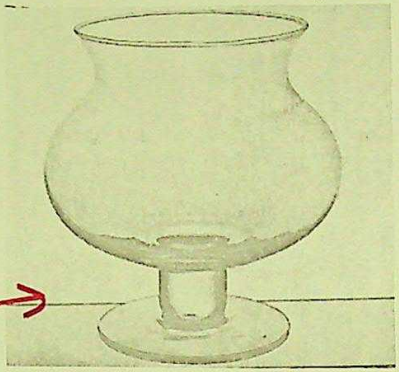
D7/558

FOOD SERVICE EQUIPMENT DEALER p43



Canned Goods Dolly

Specifically designed for handling cartons of canned goods — two stacks at a time — this lightweight dolly has a removable handle to allow the unit to be used for storage. The dolly is made of steel tubing, plated and epoxy-coated. There are two swivel and two rigid casters. Metropolitan Wire Goods Corp., N. Washington & George Aves., Wilkes-Barre, Pa. (136) **Booth 1024**

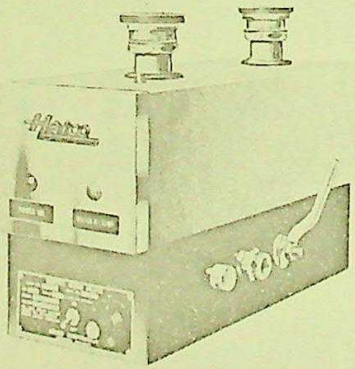


Brandy Snifter

A new and imaginative design in handblown crystal is by Riekes Crisa. The "Hurricane Brandy," as it is called, is available in a 45-ounce size. The unusual snifter design is one that adds interest to any table decor, says the manufacturer, Riekes Crisa Corp., 1818 Leavenworth, Omaha, Neb. (138) **Booth 4137**

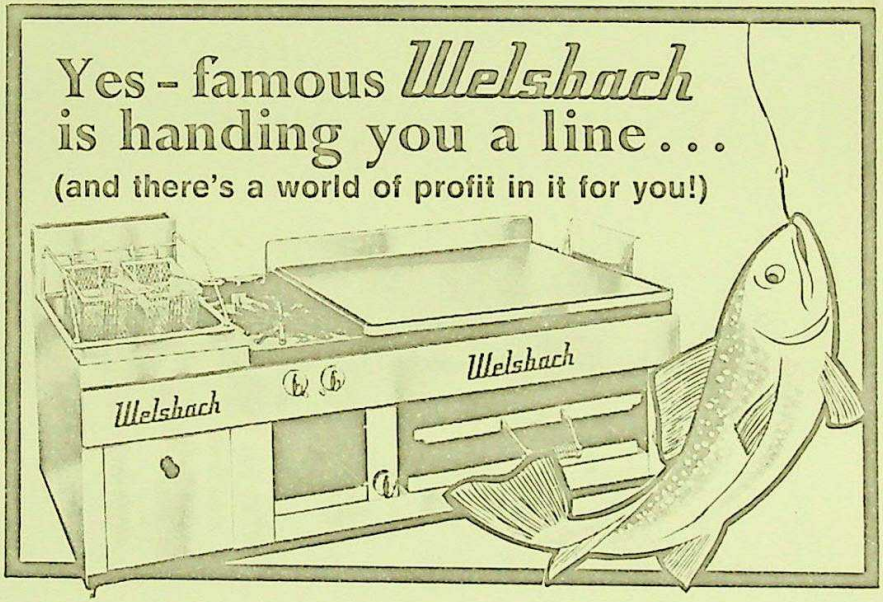
OCT., 1971

(Continued on page 46)



Yes - famous *Welsbach* is handing you a line...

(and there's a world of profit in it for you!)



The Famous WELSBACH Broiler/Griddle/Burner/Fryer has set the standard in food preparation for years—*which makes it practically pre-sold.*

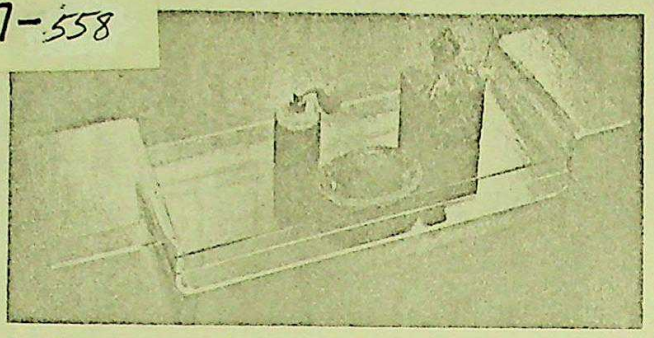
A WHOLE LINE OF MERCHANDISE — Famous WELSBACH Broiler/Griddle, Deep Fryer and Open Burner Units comprise a full line of high-quality equipment designed with your customers in mind. These units — sold all together, singly, or in various combinations—make every sale a *big* sale for you, packed with profit.

ANOTHER BIG PROFIT-MAKER: Famous WELSBACH Griddle, featuring thermostatically controlled two-zone heating.

With Famous WELSBACH, you have all the "selling points" your customers look for in equipment: REAL ECONOMY — great savings in space, time, labor, fuel . . . HEAVY-DUTY SERVICE and DURABILITY—stainless steel, engineered for fast, easy maintenance free operation . . . VERSATILITY—this equipment delivers any kind of menu, broiled, grilled, fried, toasted . . . and there's the Famous WELSBACH FULL TWO YEAR WARRANTY protecting both you and your customers.

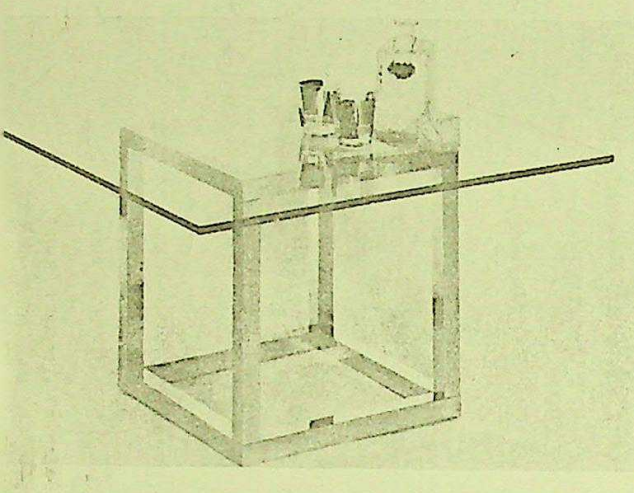
THERE'S EXTRA PROFIT FOR YOU in our special dealer discounts . . . and in the high return on man-hours of sales effort.

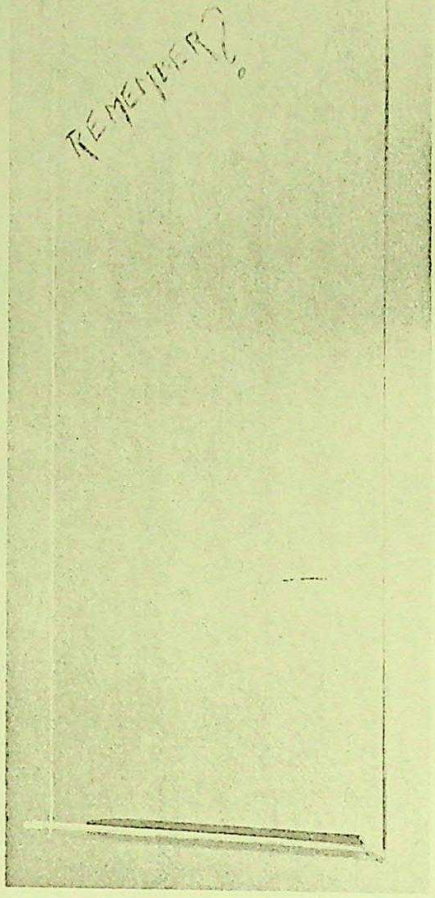
D7-558

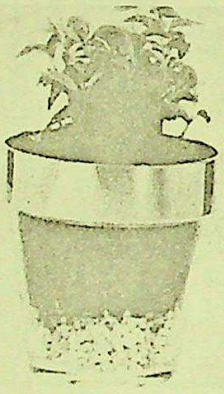


Acrylic beauty for the bath—a clear plastic carry-all tray fits over the tub. It's 30 inches long, 9½ inches wide. $35.00 retail. Eugenie Originals, Millerton, N. Y.

Foursquare and see-through, a brass and glass coffee table. Frame, 16 in. square. Top 30 x 30 x 7/16 in. $180.00. Glo-Mar, 876-886 Atlantic Ave., N.Y.C.





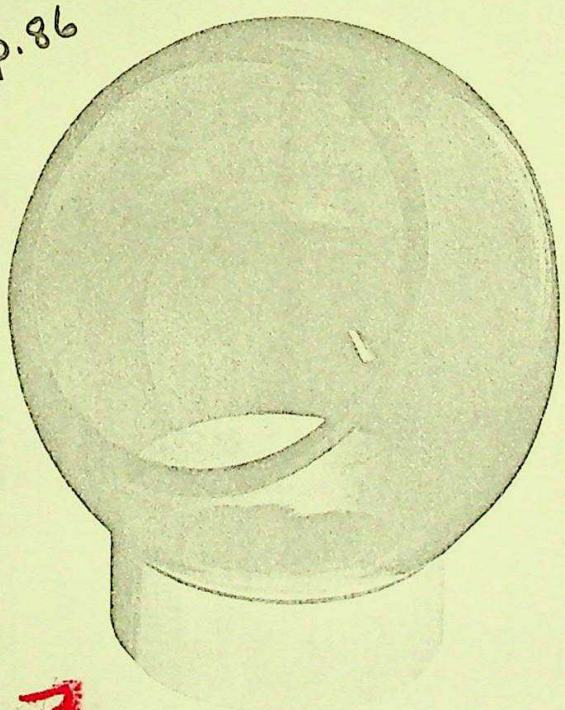


Watch it grow through a crystal pot with silverplated rim. 6½ in. tall, it's boxed with planting instructions. $8.00. Duchin, 230 Fifth Ave., N.Y.C.

A crystal-clear aid to memory is made of lucite, can be written on, and wipes off with tissue. The bulletin board is 8 x 20 in., comes with pencil. $7.50. Kamro, 142 Greene St., New York City.

Astronaut or party bowl? This ultramodern bowl combines adjustable smoke-tinted glass sphere with silverplated base. For nuts or candies, $6.95 retail. Towle Silversmiths, 260 Merrimac St., Newburyport, Mass.

p. 86



GIFTS & DECORATIVE ACCESSORIES

JAN., 1972

Clearly Transparent

Acrylic means clean lines, utter transparency, brilliance. Even crystal adopts its modern flavor. The see-through look, revealing what lies within or beyond, is part of the new ecology.

MARKET

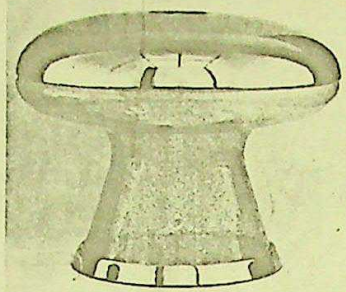
D7/550

SHAPES

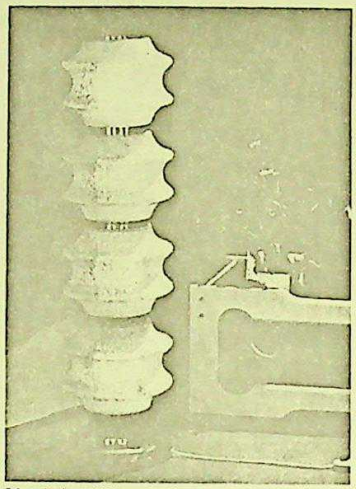
VENINI, LTD., 16 *East 39th Street, New York* 10016. This firm's newest lighting is again blown glass elegance, handcrafted in Venice, and is right in the spirit of "Italy: A New Domestic Landscape," the exhibition at the Museum of Modern Art in New York. One is a celebration of bubbles, vari-colored small crystal spheres refracting light within a large smoky one. It hangs airily (15" D) or rests on a table top as though just floated from a bubble pipe. Table lamps are 11" or 15". The gleaming mushroomy lamp is made of textured clear glass imbedded with glinting bits of copper wire, and is capped with chrome. The coiled white electrical wire is an intriguing design element within.

"Tigrato", a garden lantern of a lamp banded in chrome, has pieces of milk white glass inlaid in clear. The table lamp is composed of one section (a quarter of the lamp shown) and the hanging lamp, of two.—B.P.S.

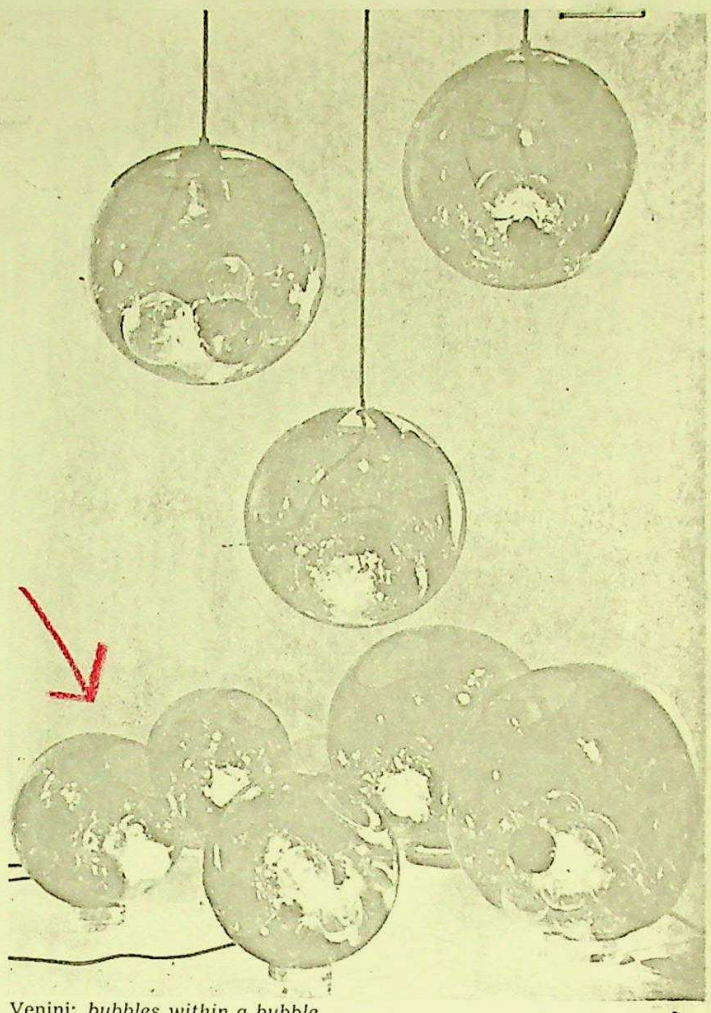
circle 210 on reader service card



Venini: *mushroom*



Venini: *"Tigrato"*

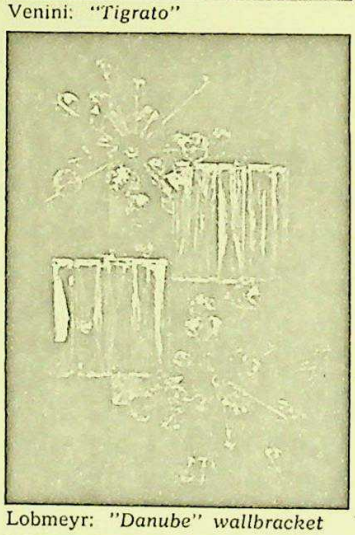


Venini: *bubbles within a bubble*

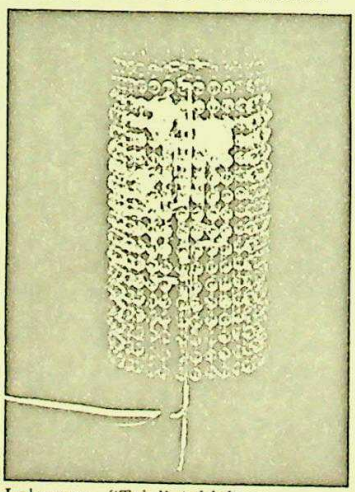
VIENNA'S SPECIAL SPARKLE

LOBMEYR LTD., 16 *East 39th Street, New York,* is still the family firm founded by Joseph Lobmeyr in 1822. The diamond-faceted strass-crystal shimmering in its fixtures is a style originated by Lobmeyr for jewelry. Always innovative, the firm made the first electrified chandelier in the gaslight era after a brush with Edison at an 1873 exhibition in Vienna. Commissioned in the past for palaces, Lobmeyr fixtures now hang in New York's Metropolitan Opera and Washington's Kennedy Center. They also may hang in your home. Lobmeyr stocks and makes to order lighting jewelry in the small scale shown.—B.P.S.

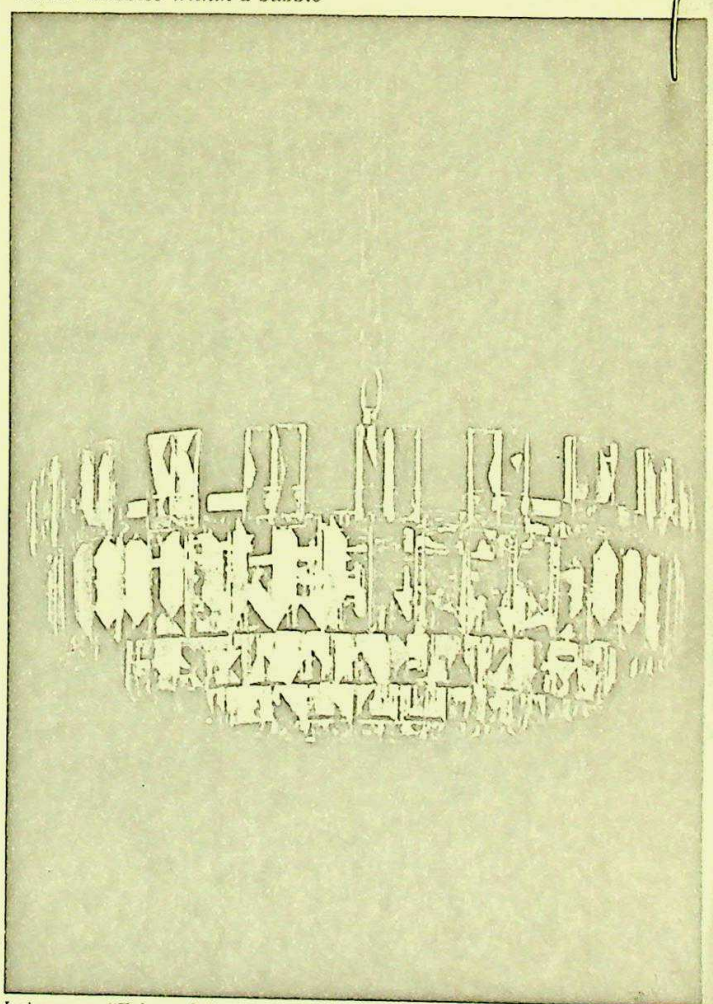
circle 211 on reader service card



Lobmeyr: *"Danube" wallbracket*



Lobmeyr: *"Trio" tablelamp*



Lobmeyr: *"Triennale" chandelier*

INTERIORS AUG, 1972 P. 60

circle 43 on reader service card

MARKET

D 7/550

SHAPES

VENINI, LTD., 16 *East 39th Street, New York* 10016. This firm's newest lighting is again blown glass elegance, handcrafted in Venice, and is right in the spirit of "Italy: A New Domestic Landscape," the exhibition at the Museum of Modern Art in New York. One is a celebration of bubbles, vari-colored small crystal spheres refracting light within a large smoky one. It hangs airily (15" D) or rests on a table top as though just floated from a bubble pipe. Table lamps are 11" or 15". The gleaming mushroomy lamp is made of textured clear glass imbedded with glinting bits of copper wire, and is capped with chrome. The coiled white electrical wire is an intriguing design element within.

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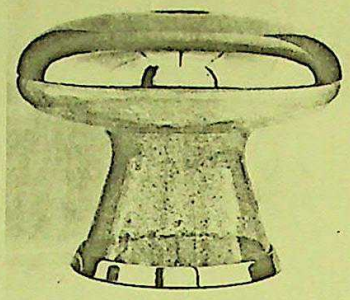
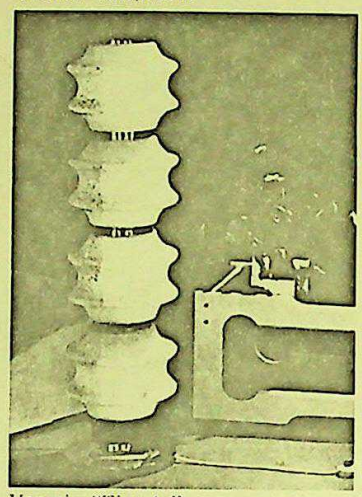
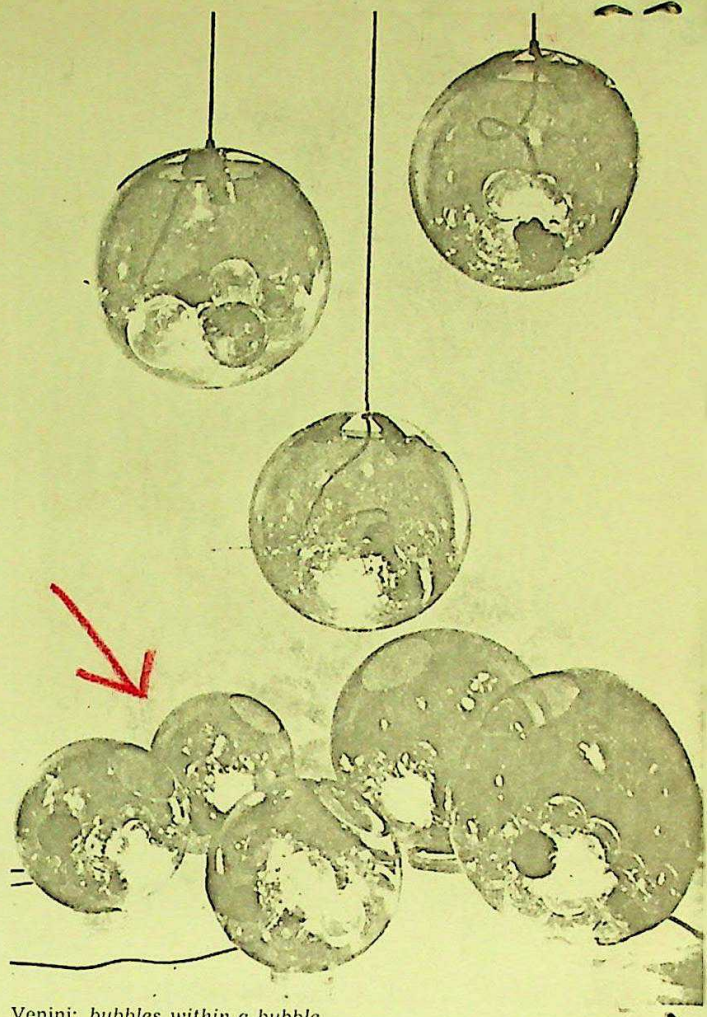
circle 210 on reader service card



Venini: *mushroom*



Venini: *"Tigrato"*



Venini: *bubbles within a bubble*

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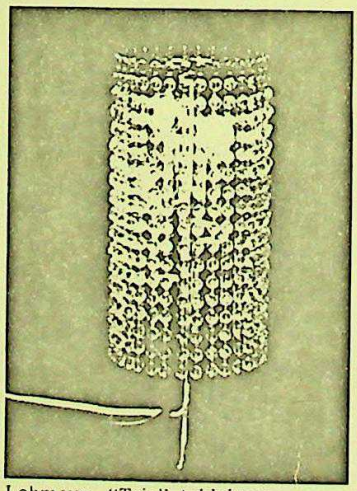
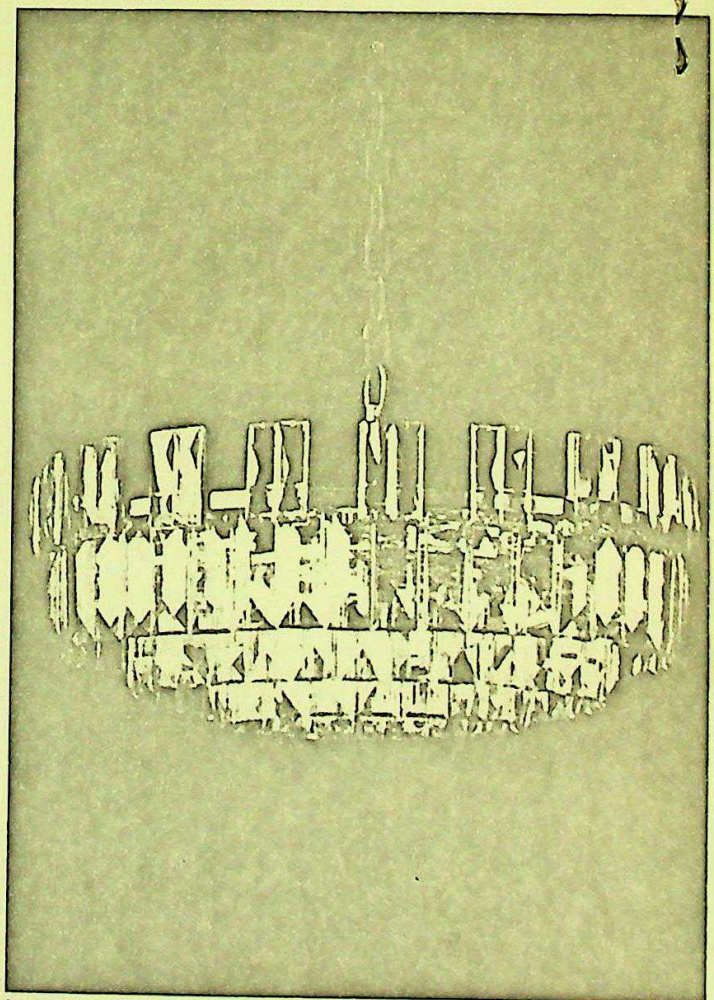


Lobmeyr: *"Trio" tablelamp*



Lobmeyr: *"Triennale" chandelier*

D7/558

INTERIORS / JULY 1973
p. 90

New center for old things

Public and trade buyers of antiques and colle have a conveniently located marketplace, choc of some 100 dealers' wares in the heart of furnishings trade district. In May The New Yo Centre opened at 962 Third Avenue and traf steadily flowing through ever since. Diagonally the D & D Building (979 Third Avenue), the ce 20,000 square feet on three levels of the Ar Designers Building (which has entrances at 9 150 East 58th Street).

In addition to the vast variety of offerings fro in clocks, music boxes, occasional furniture, tinware, et al., the center houses services fo toration, and advice on objects of art. A basic volumes on interior design and antiques to the public for research. An area is set asi public exhibits related to interests of the va The center is also sponsoring a series of sem to specific groups of antiques.

This new "department store of antiques" direction of N.H. Mager who has been brin buyer and seller of antiques for many years City and environs. He is the creator and d 30-year-old National Antiques Show, the & Antiques Festival, and the original New Flea Market. Photo above, taken on opening center, shows Mr. Mager with Grenna Wh Broadway's hit, The River Niger. In the b some of the fabulous clocks exhibited by The dolls are from Iris Brown's collection.

Manhattan auction gallery caters to antique and young, not-so-affluent collectors

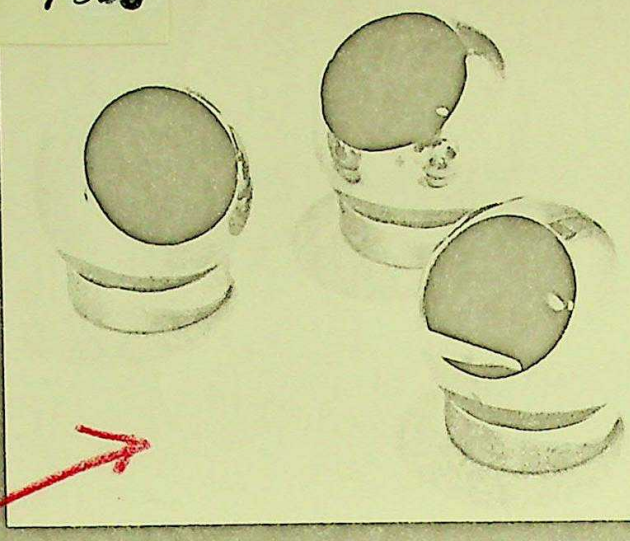
Antiques hunter Bill Doyle, who once trun of antiques to New York dealers from his home grounds and ran lawn auctions in th combined his talents with the opening of Galleries, Inc. at 175 East 87th Street in N he is owner and auctioneer.

The building, once a Salvation Army th has a colonial facade and is totally air co to sale days, period pieces from estates country are exhibited in room arrangemer to auctions during the summer at the gal has several sales scheduled for the Ham Island. Check with the gallery for further in *circle 255 on reader service card*

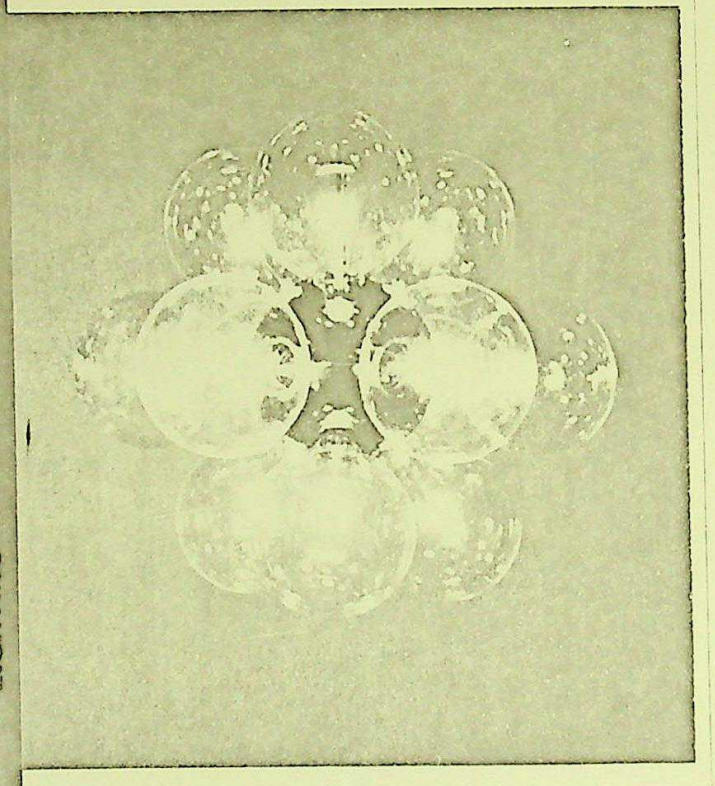
Miniatures exhibited at American Indian mu

Eskimo carvings of men and animals made of sea animals . . . miniature ceramic an from prehistoric Middle America . . . Pomo nailsize—these are some of the aesthetic small scale which comprise "It's a Small hibition of 116 fine miniatures from the c Museum of the American Indian, Broadway in New York City. Except for August wh

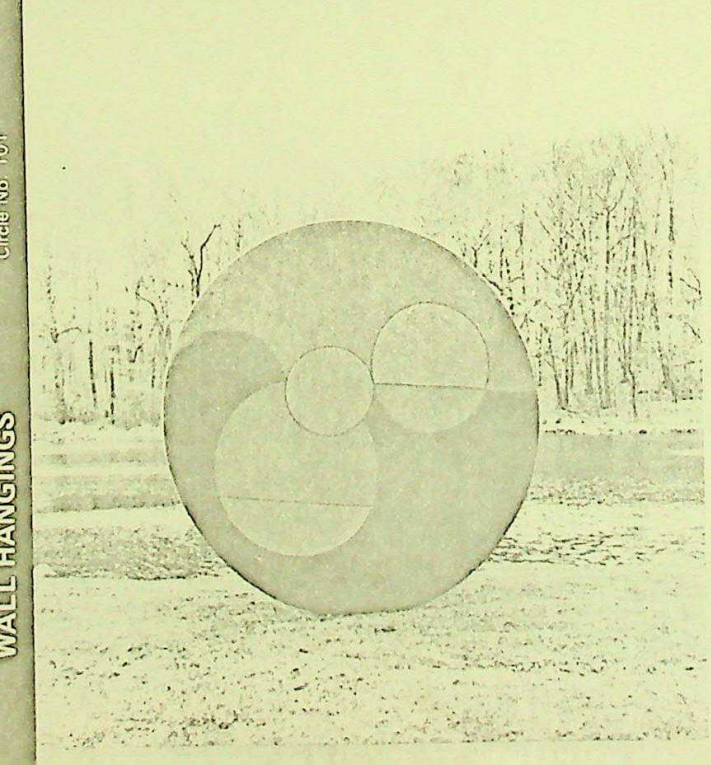
TSAO
ACCESSORIES
Circle No. 103



TSAO
LIGHTING
Circle No. 102 on reader service card



TSAO
WALL HANGINGS
Circle No. 101



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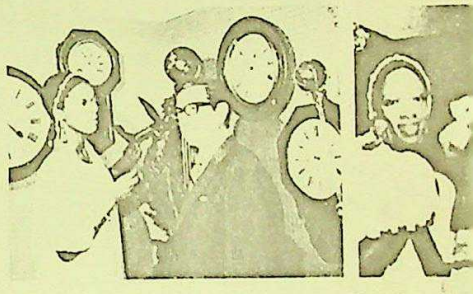

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TORQUAY IN PICTURES

West Country Gifts Fair and TOR 75

The 11th West Country Gifts Fair and TOR '75 opens in Torquay later this month. The fairs, which run concurrently but have different organisers, start on Sunday, January 12 and close on Thursday, January 16. Venues for the West Country Gifts Fair are the Palace Hotel and the Torwood Exhibition Hall, opening times being from 10am—6pm on January 12, 9.30am—6.30pm on January 13, 14, and 15, and 9.30am—5pm on Thursday 16. Opening hours of TOR '75, which will be held at the Rainbow and Victoria Hotels, will be from 9am—6pm on all five days. The West Country Gifts Fair is organised by Trade Promotion Services Ltd, Exhibition House, 6 Warren Lane, London SE18 6BW and TOR '75 by Bart Spices Ltd, 178 Hotwell Road, Bristol BS8 4RP.

Monterey, a new range of coffee mugs from Arthur Wood & Son (Longport) Ltd, will be exhibited on Stand 48.

Cuckoo, in tones of purple, red, green and brown, is one of five designs in Wedgwood's new Williamsburg collection. Stand 19.

JAN. 1975

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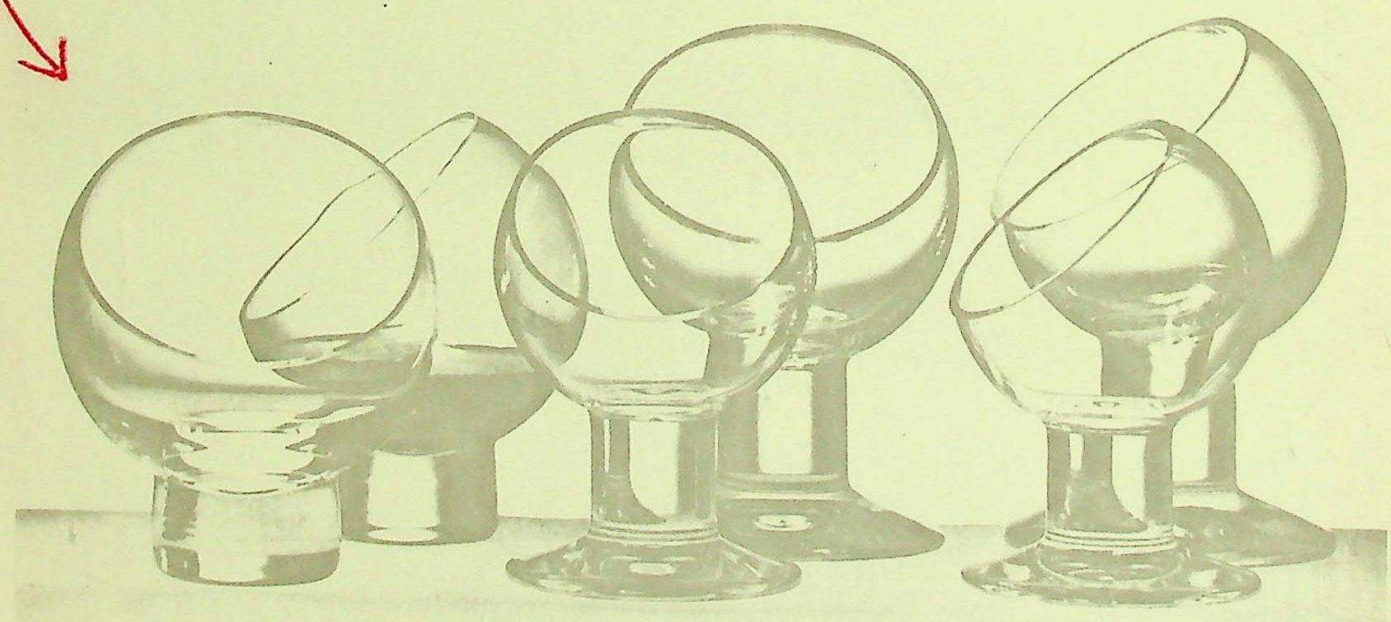
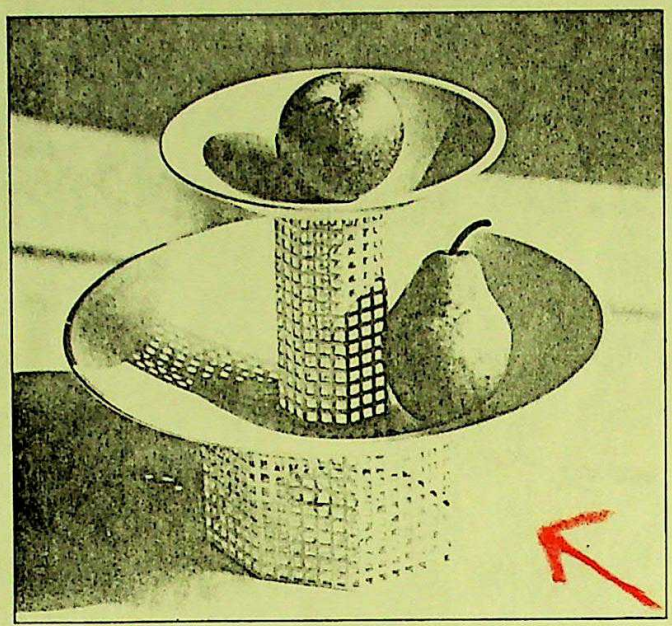
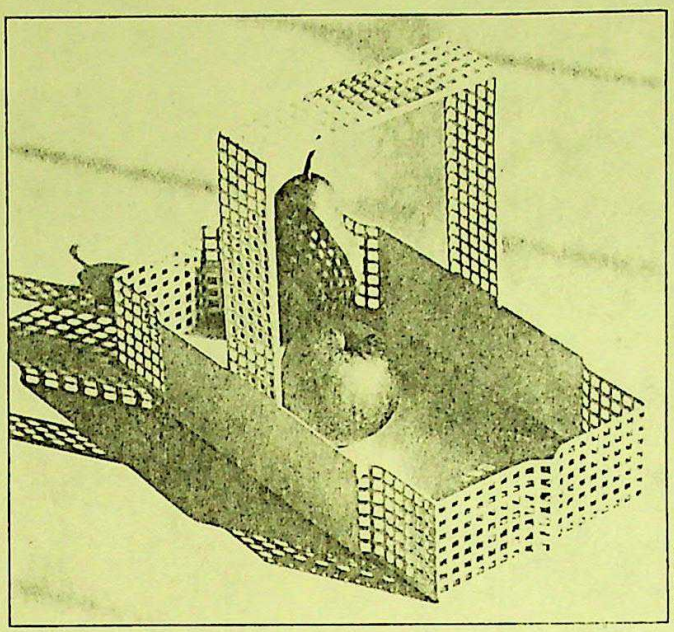
TABLEWARE INTERNATIONAL



An adaptable range of Wiesenthal glass dishes suitable for holding flowers, cigarettes or cocktail titbits. Imported by Barbecco Ltd, they are on display at TOR '75.





Ian Dawson

BASKET WORK
The work of Austrian designer and architect Josef Hoffman, active in Vienna between 1895 and 1929, is enjoying a revival. Bieffeplast of Padova, Italy, is manufacturing a range of the white perforated metal home accessories (or something as near as modern machine methods can produce) which he designed in about 1905. The range is available at Liberty, Regent Street, London, SW1. The fruit bowl left and the basket right cost £33 each. Liberty also stocks Hoffman furniture.

ITALIAN CHAIRMAN
Italian furniture multinational Anonima Castelli has launched a revolutionary new range of office designed by Giancarlo Piretti and Emilio Ambasz. Capital investment totalled £1.4m and engineering innovations are covered by no less automatically adjusts to the sitter's posture. Chair seats and backrests slide and tilt forward or back according to the user's position, metal or polyurethane and moving parts are covered in ribbed neoprene. Vertebra is distributed in Britain by Interspace, Rosemont

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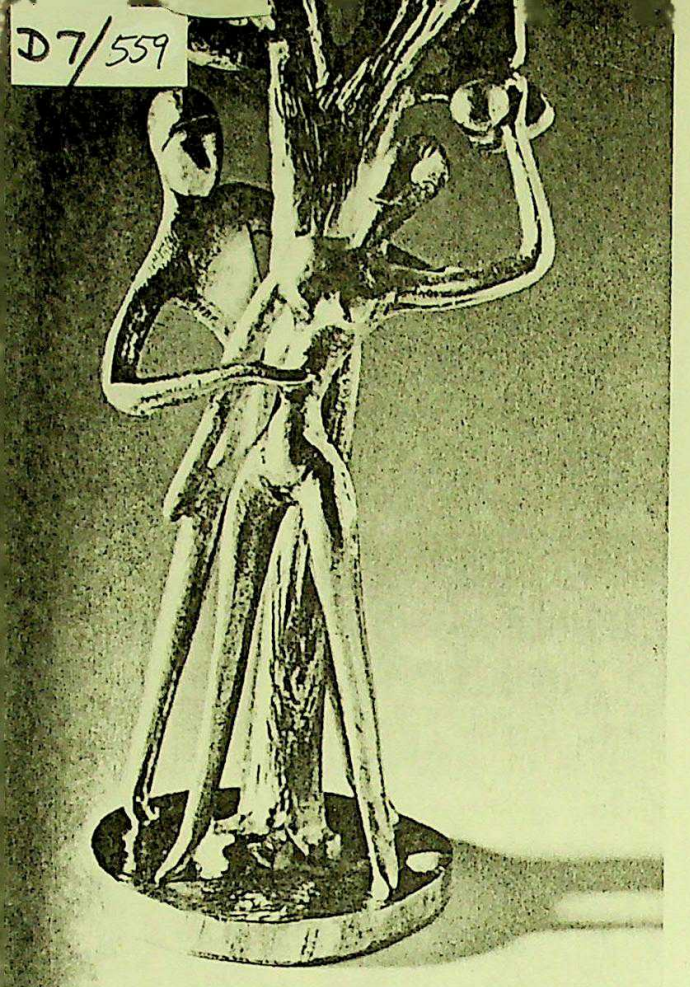
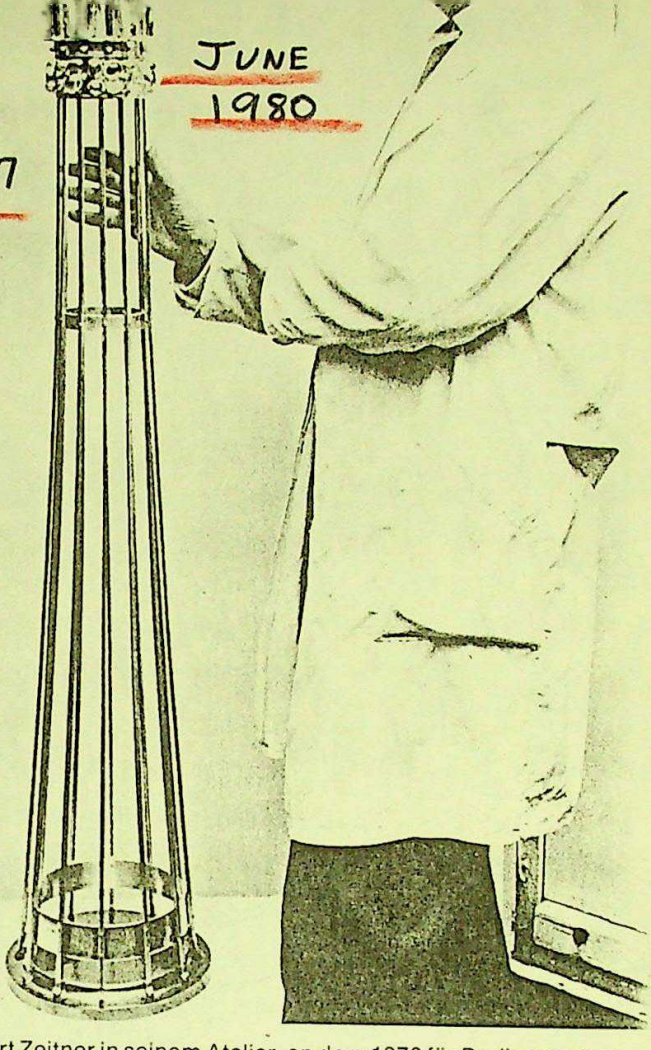
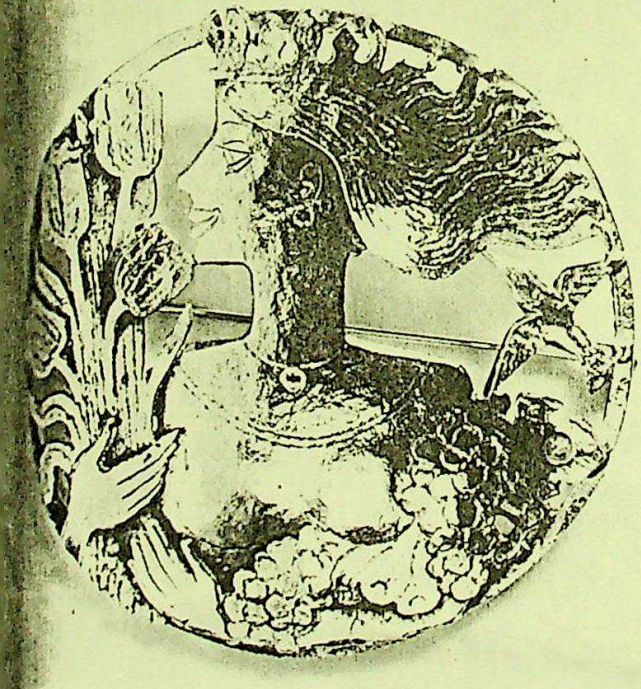


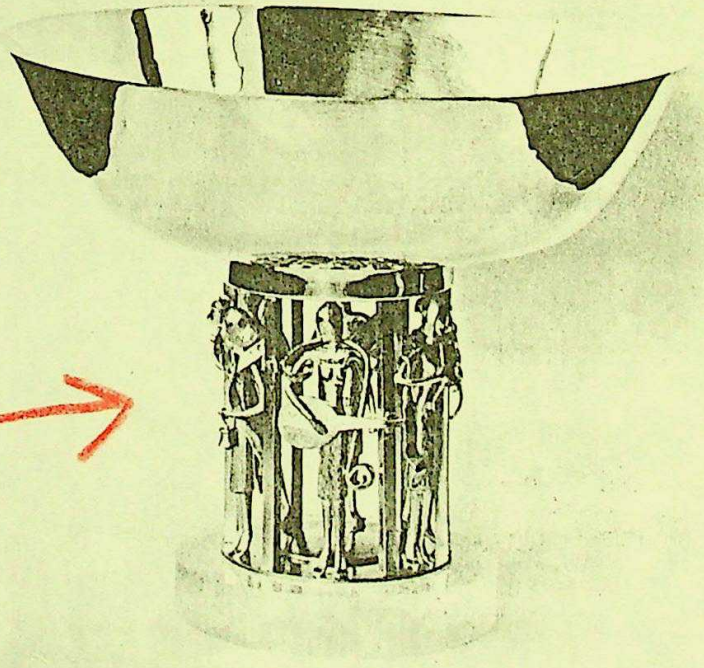
haft „Adam und Eva", 1978, Höhe 6 cm, Silber vergoldet



Prof. Herbert Zeitner in seinem Atelier, an dem 1978 für Berlin geschaffenen Osterleuchter



e „Jugend", Silber, 1928



Große Silberschale „Musikanten", 1970, auf Bergkristallsockel

* GOLDSCHMIEDE-ZEITUNG
EUROPEAN JEWELER

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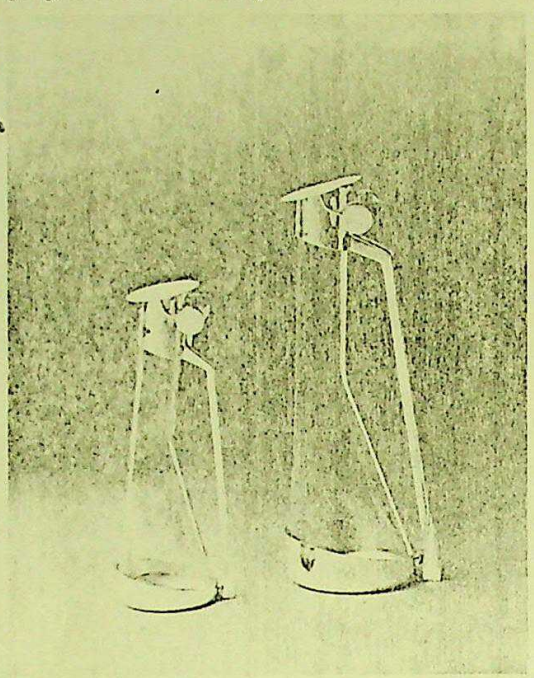
Domus 613 JAN., 1981
p.44

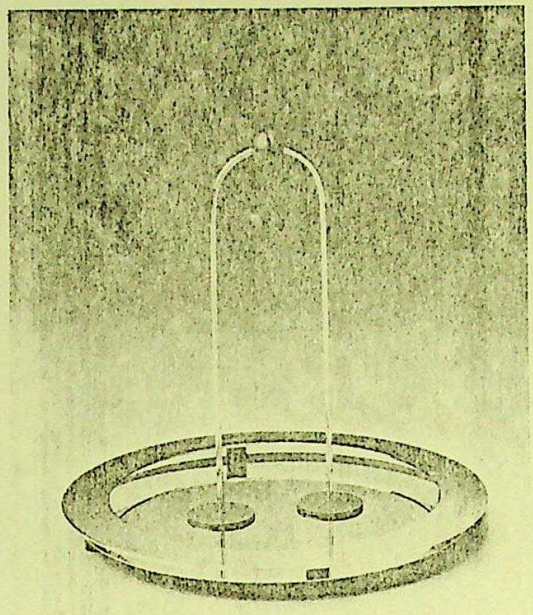
...ognuno di noi di cui ciascun architetto o de-
...ha dato la propria interpretazione.
...ti da Rossi & Arcandi di Vicenza, gli
... i sono stati presentati alla fine del
giugno scorso in anteprima a Venezia.

Vico Magistretti

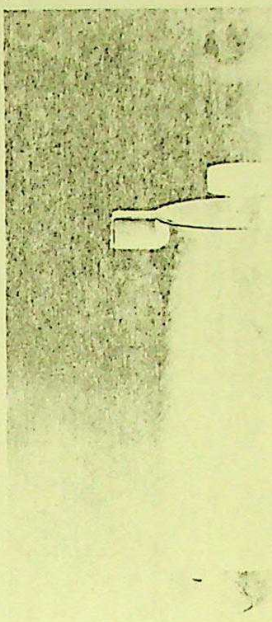
everyone, given an ...
by each of the desi...
All the objects have
Rossi & Arcandi of
presented in Venice ...



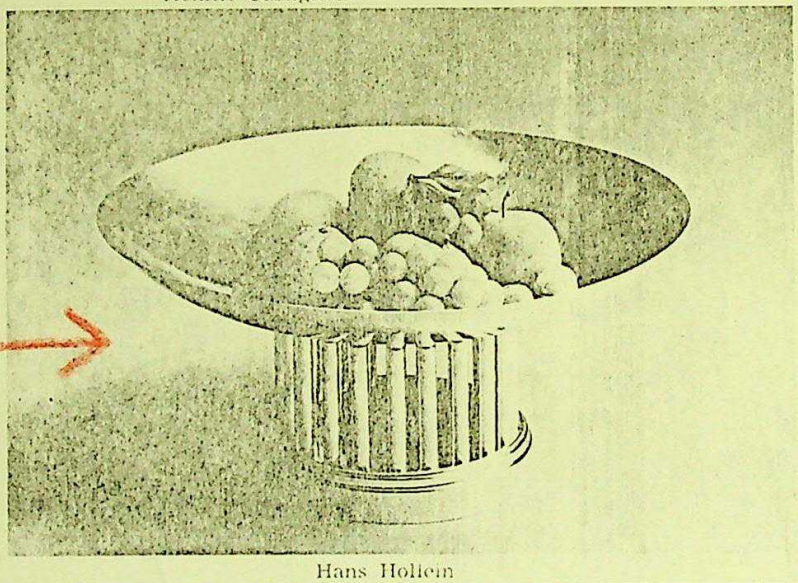
Achille Castiglioni



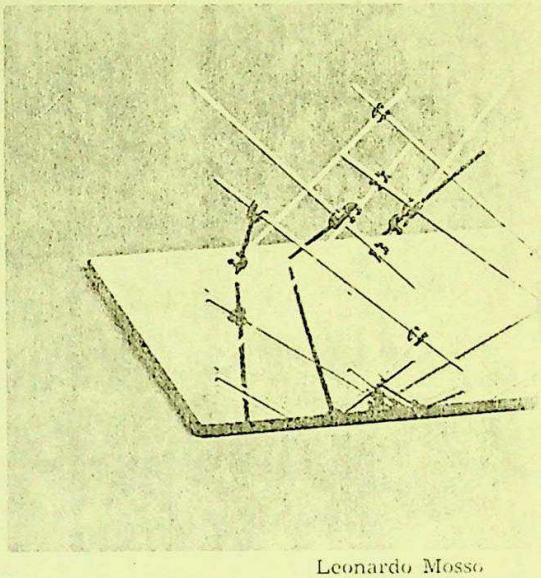
Mattia Pastorino



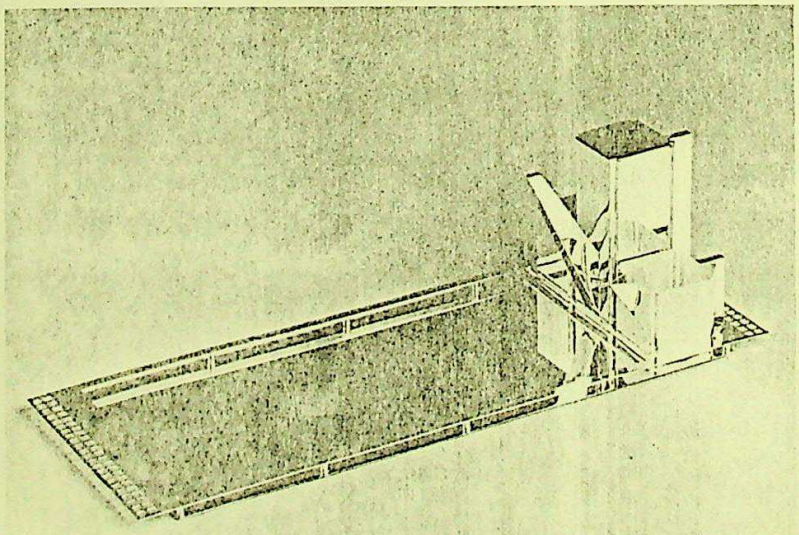
Michel



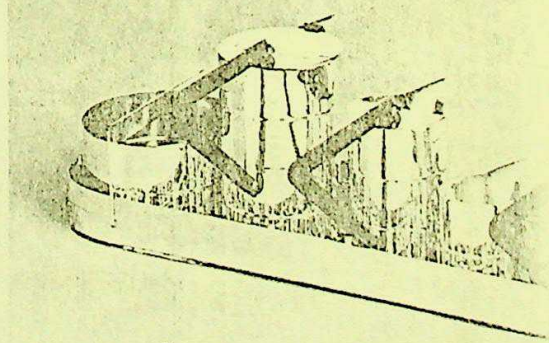
Hans Hollein



Leonardo Mosso



Vittorio Gregotti



Gae Aulenti

* OVER →
FOR INFORMATION

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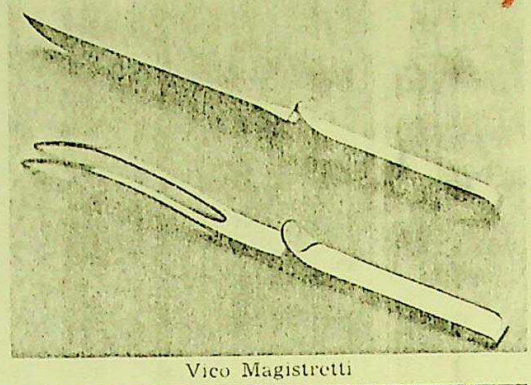
P. 44

EVIEW: L'ARGENTO QUOTIDIANO

SILVER FOR DAILY USE

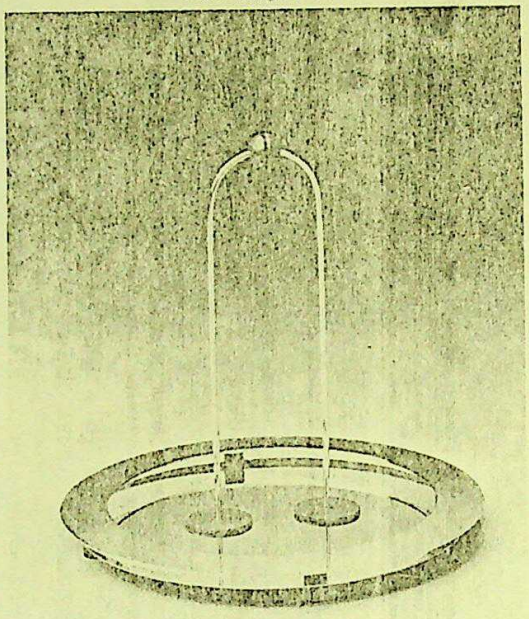
Mario Bellini, Achille Casti-
De Lucchi, Vittorio Gregotti,
Vico Magistretti, Alessandro
rdo Mosso, Mattia Pastorino,
jr. sono gli autori di una se-
n argento di uso quotidiano
Cleto Munari.
cesti porta frutta, vasi, ser-
osate: oggetti familiari, pre-
ie e quotidiane nella vita di
li cui ciascun architetto o de-
la propria interpretazione.
ssi & Arcandi di Vicenza, gli
tati presentati alla fine del
n anteprima a Venezia.



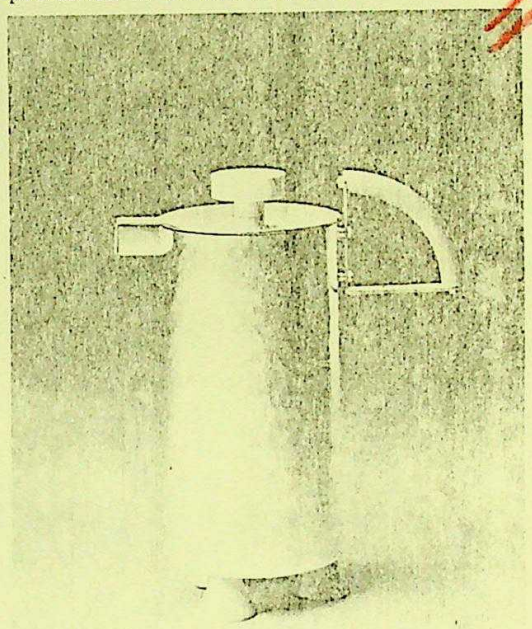
Vico Magistretti

A range of household objects in silver designed for Cleto Munari by Gae Aulenti, Mario Bellini, Achille Castiglioni, Michele De Lucchi, Vittorio Gregotti, Hans Hollein, Vico Magistretti, Alessandro Mendini, Leonardo Mosso, Mattia Pastorino and Ettore Sottsass jr.
Oil cruets, trays, fruit baskets, vases, coffee services, cutlery: familiar objects, domestic, quotidian, a part of the life of everyone, given an individual interpretation by each of the designers and architects.
All the objects have been produced by Rossi & Arcandi of Vicenza and were first presented in Venice last June.

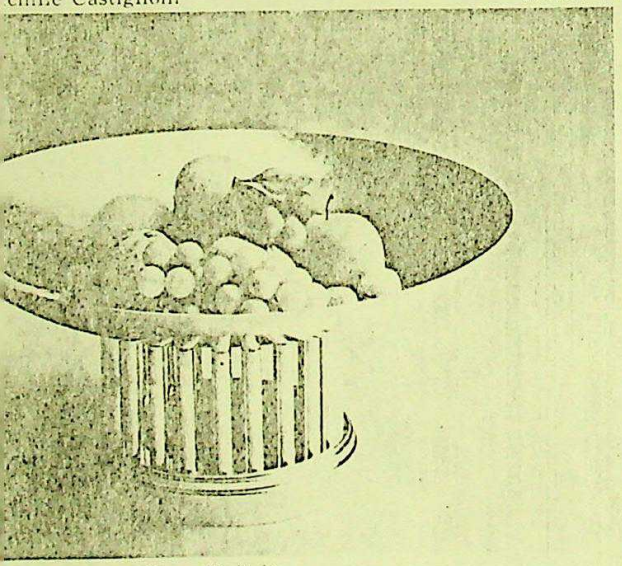
chille Castiglioni



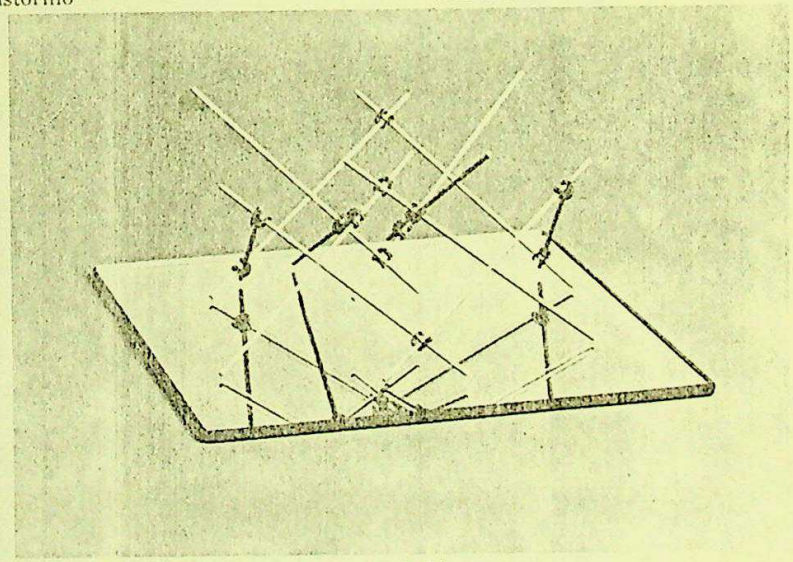
Mattia Pastorino



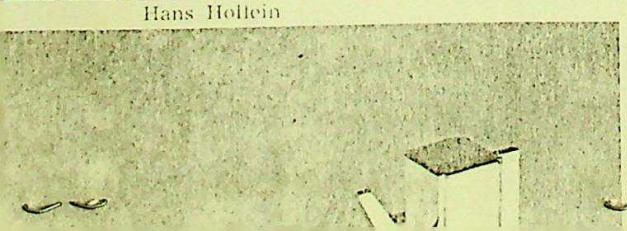
Michele De Lucchi



Hans Hollein



Leonardo Mosso



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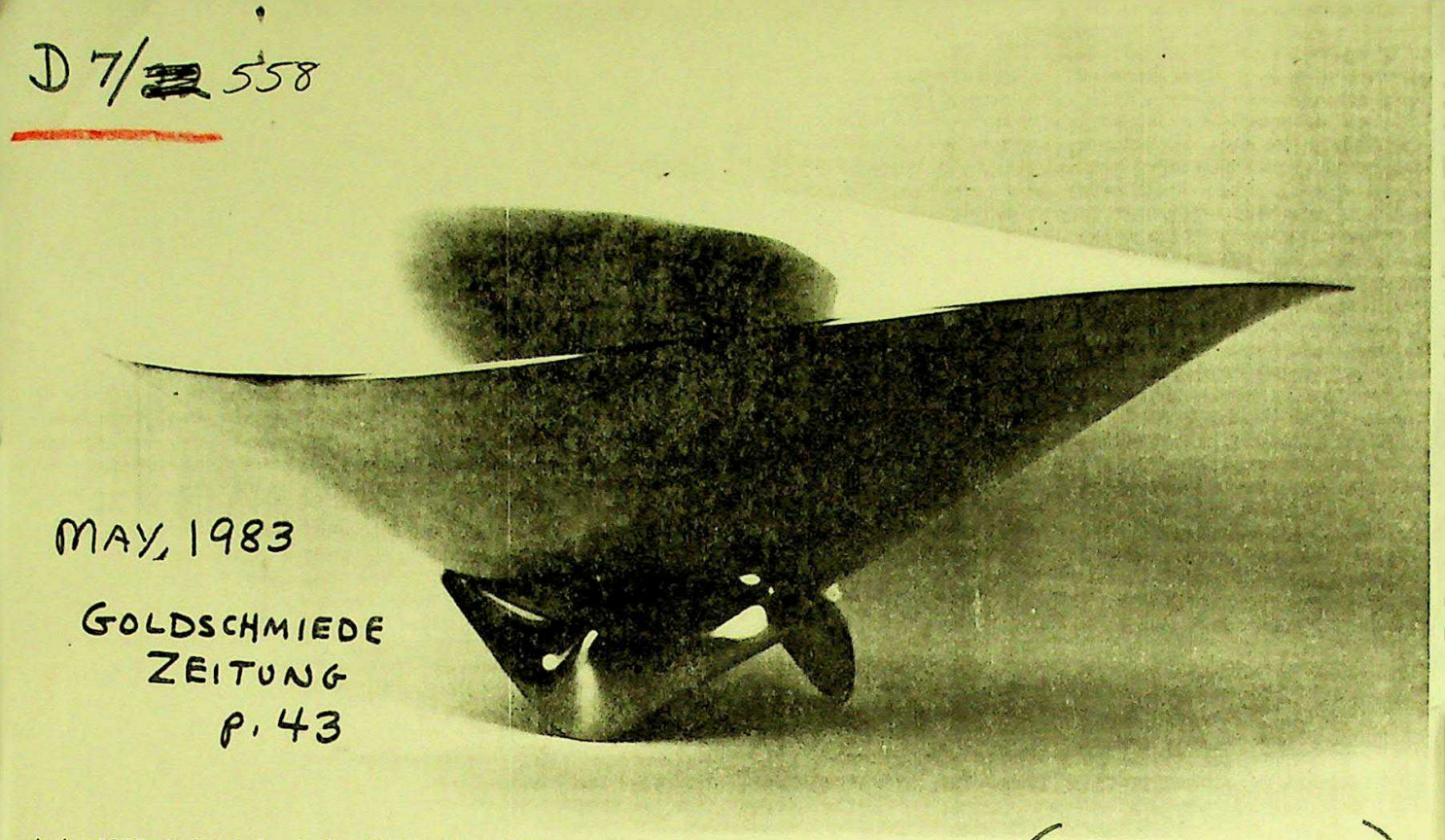
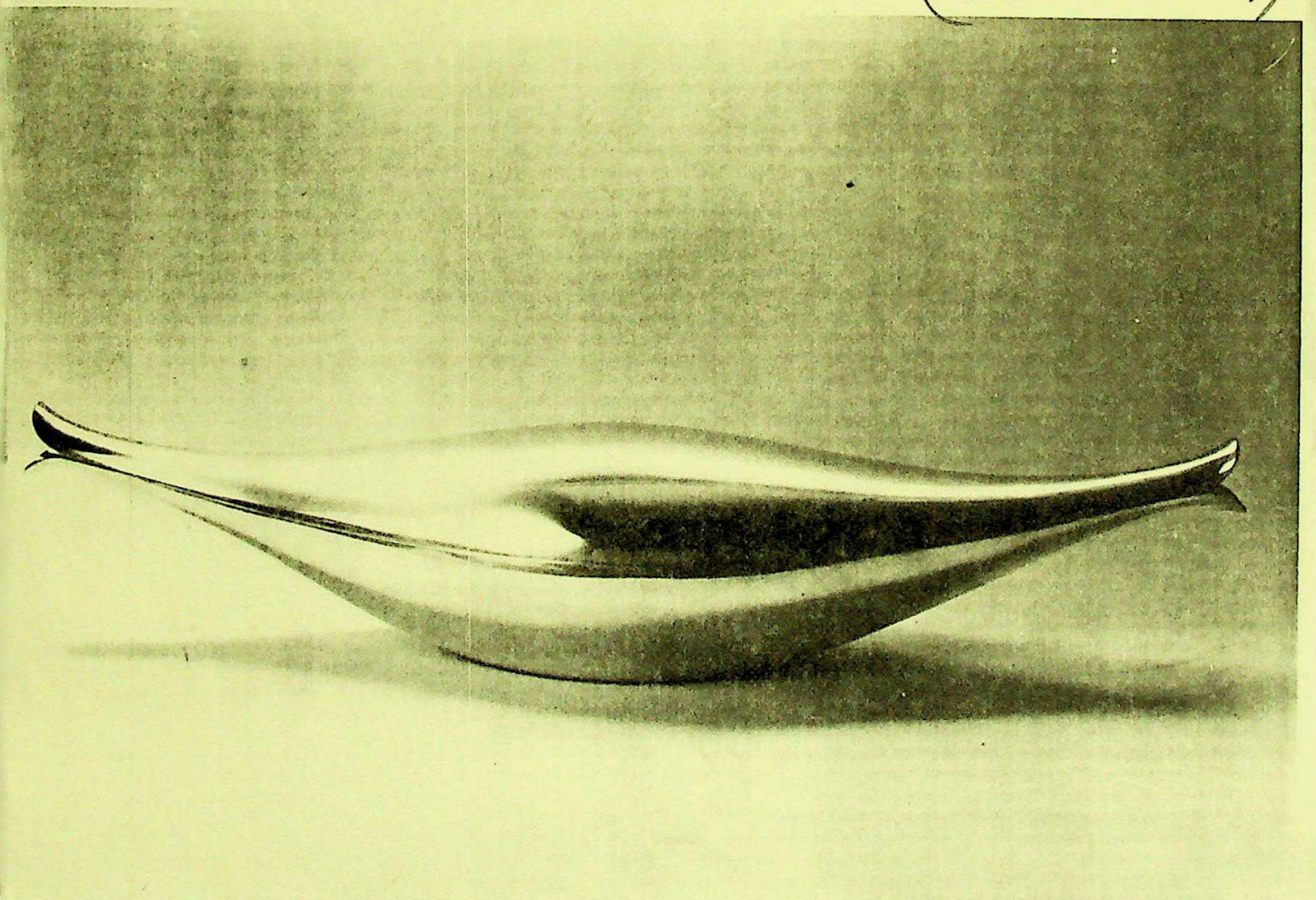


MAY, 1983

GOLDSCHMIEDE
ZEITUNG
P. 43

rschale, 1950, Ankauf durch die Goldsmiths Hall, London

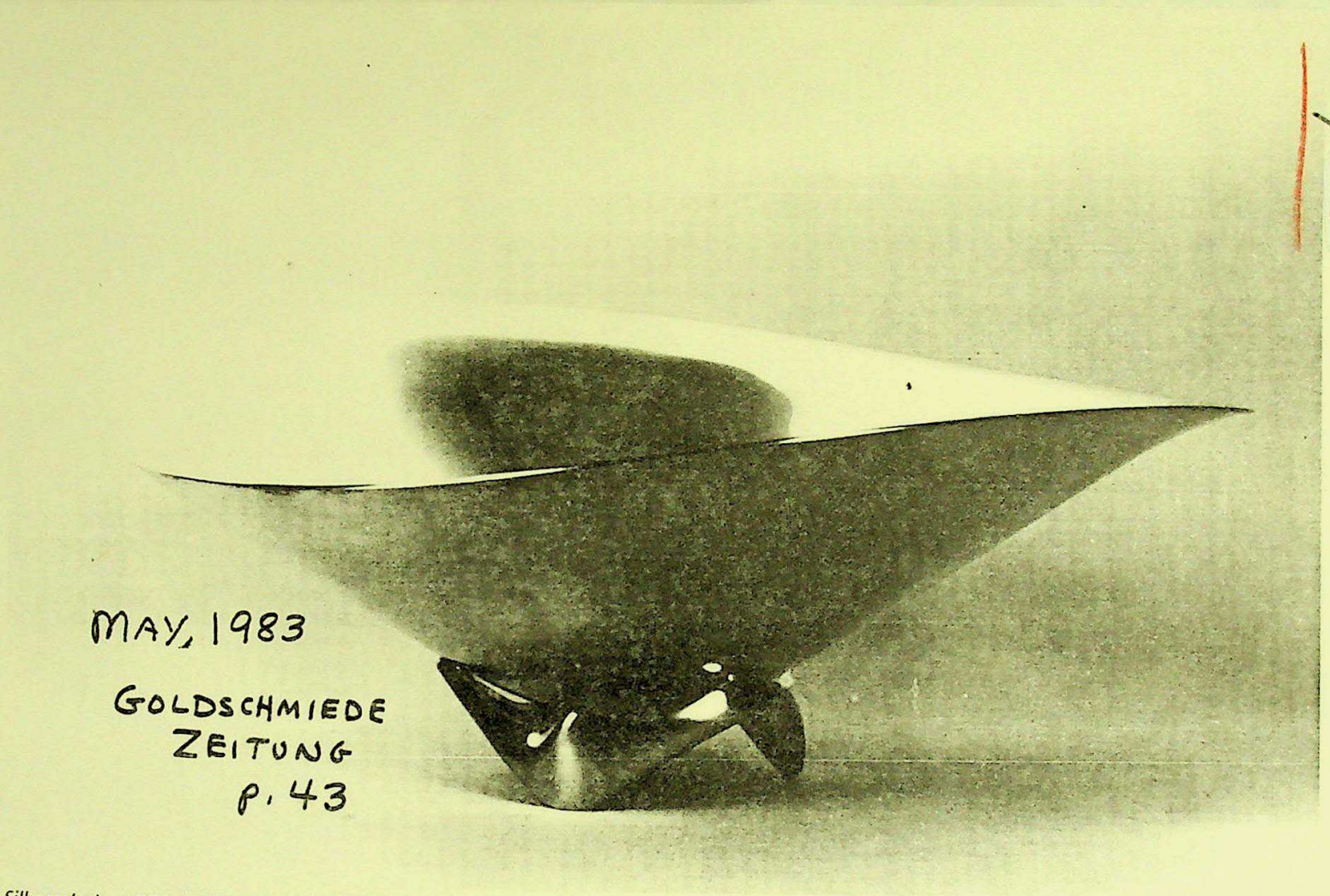
SEE BACK →



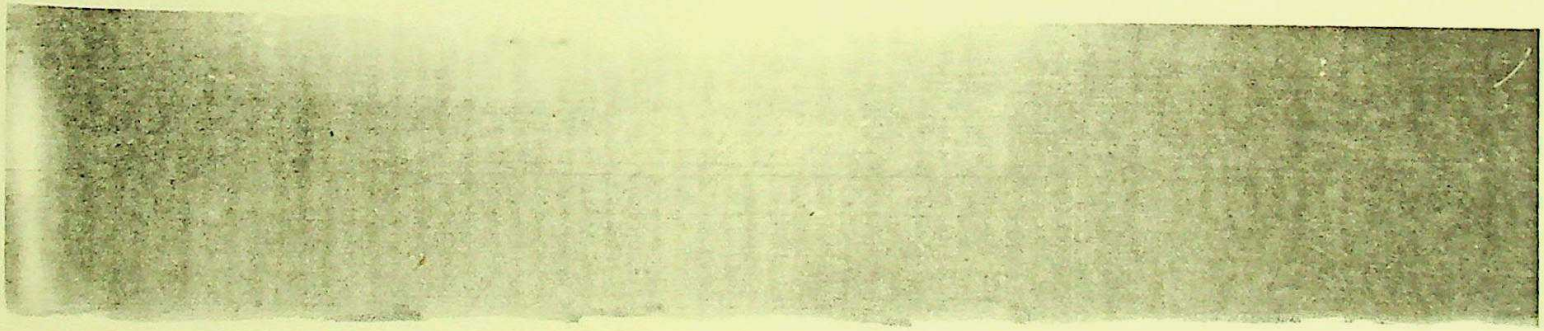
lschale, 1956, Ankauf durch drei Museen, Goldmedaille auf der XI. Triennale in Mailand

, zu formen, daß der
er des edlen Metalls
ihm eigene Schönheit
hervortritt, ist große
Aber muß ein Silber-
ber eigentlich ausge-
Silberschmied sein,
Möglichkeiten des
ls zu erkennen? Kann
Bildhauer mit plasti-
alent und Formgefühl
weit oder sogar weiter
? Diese Gedanken
nir, als ich im Sommer
stets unverändert lie-
rdigen dänischen
adt Kopenhagen war,
Erinnerungsausstel-
ber den im vorange-
en Jahr im Alter von
en verstorbenen däni-
Silberkünstler Hennig
im Kunstindustriemu-
besuchen.
wie sein bekannter
ann Karl Gustav Han-
tte Henning Koppel
n Bildhauer ausgebil-
er im Gegensatz zu
hatte er keine Silber-
leausbildung. Mit ge-
en Bildhauerkunststu-
Kopenhagen und Paris
ich, erhielt er im Jahre
ne Anstellung in Georg
Silberschmiede. Eini-
rätstudien zeigen, ein
ner Plastiker Henning
war. Eine Zeitlang ar-
er bei einem Stein-
n Schweden und half
rl Milles mit einer Gra-
tur.
sten der im Kunstindu-
seum gezeigten Arbei-
en von früheren Aus-
gen bekannt, aber sie
nelt und zusammen
chnungen und Skizzen

(SEE BACK ↓)



Silberschale, 1950, Ankauf durch die Goldsmiths Hall, London



D7/558

D7/558

Super Bowl Champion

The New York Collection

Das Bleikristall

Anna Hütte
BLEIKRISTALL

mit den 3 Sternen

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The entire lineup is available through: Miller Import Corp.
370 19th St. Brooklyn, N.Y. 11215
230 5th Ave. (lobby) New York, N.Y. 10001

MARCH, 1987 GIFTS & DECORATIVE ACCESSORIES

ATLANTA
Werner Frank

CHICAGO
Hadesman and Frank

GIFTS & DECORATIVE ACCESSORIES PAGE 1

DALLAS
Hitchcock and Frank

LOS ANGELES
Miller Import

WASECA
Wills Company

DENVER
FKB Associates

MARCH, 1987 PAGE 1

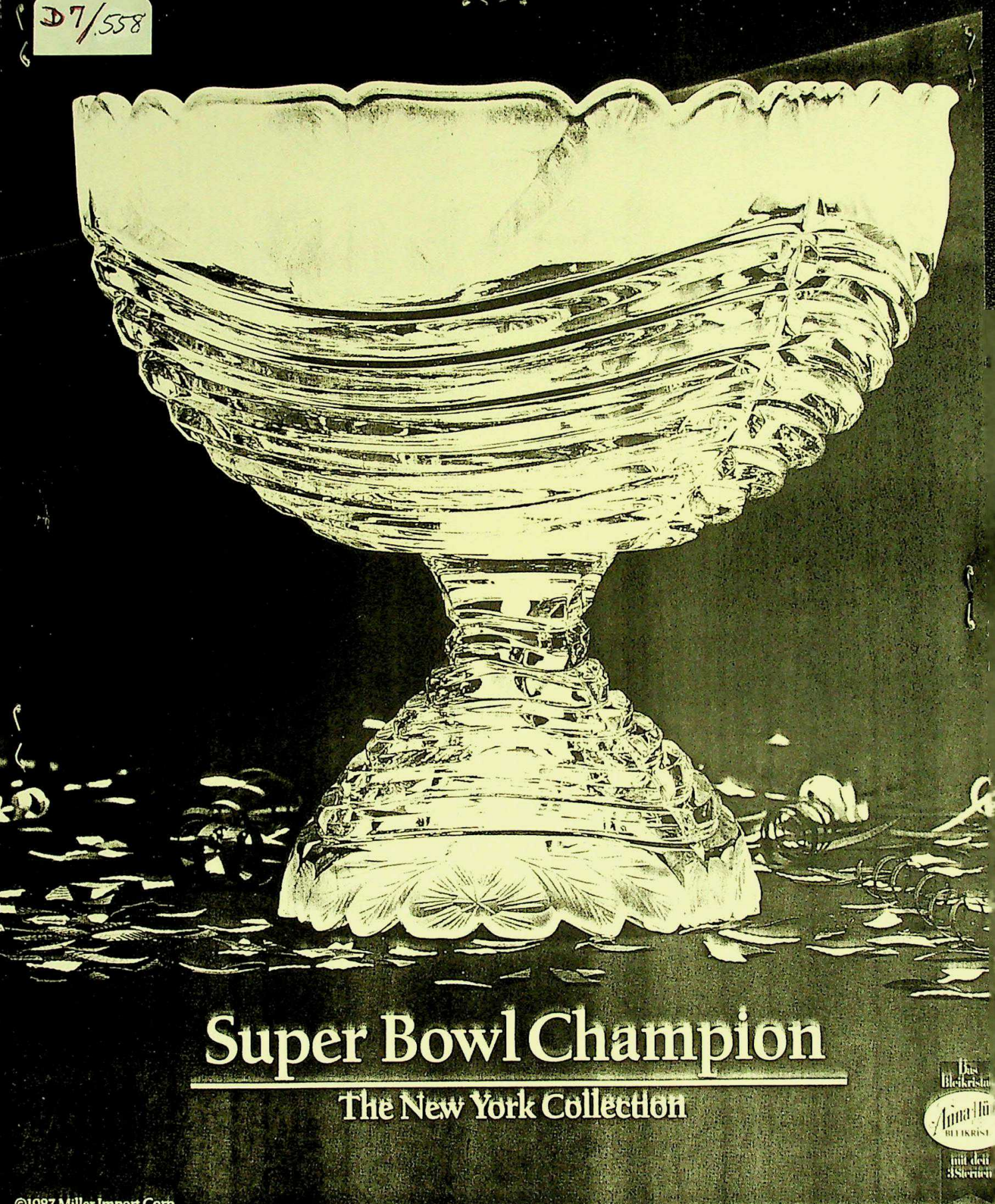
SAN FRANCISCO
Daniels and Associates

SEATTLE
Michael Thomas

BEDFORD
Dinkel Associates

ATLANTIC CITY
George Scherer

D7/.558



Super Bowl Champion

The New York Collection

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PAGE 1

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GIFTS & DECORATIVE ACCESSORIES MARCH, 1987

ATLANTA
Werner Frank

CHICAGO
Hadesman and Frank

DALLAS
Hitchcock and Frank

LOS ANGELES
Miller Import

WASECA
Wills Company

DENVER
[illegible] Associates

SAN FRANCISCO
Daniels and Associates

SEATTLE
Michael Thomas

BEDFORD
Dinkel Associate

ATLANTIC CO
George Scherer

GIFTS & DECORATIVE ACCESSORIES MARCH, 1987

PAGE 0